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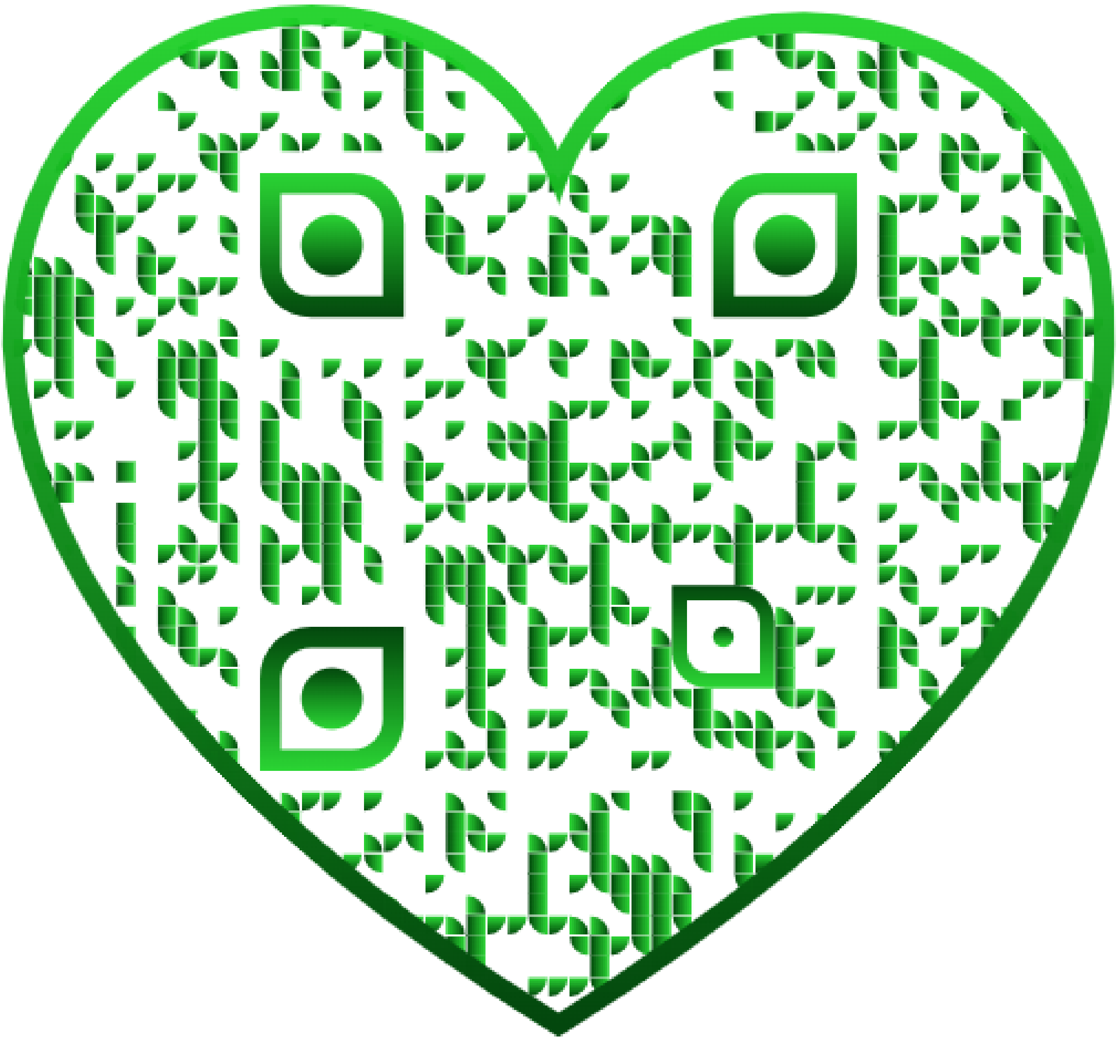

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Dep Online Editor

Jessica takes a look at the winning images in Wildlife Photographer of the Year

PETER DENCH
Acting Features Ed

Peter on the 2025 Oskar Barnack Awards that honours two powerful series

EDMOND TERAKOPIAN
Pro photographer

Edmond recounts how he's fallen in love with Fujifilm's GFX100RF

ANDY WESTLAKE
Technical Editor

Andy tests the Panasonic Lumix S 100-500mm full-frame telephoto zoom lens

AILSA McWHINNIE

Our APOY project manager shares inspiration for our Movement round, launching next week

PAUL HILL

Photography lecturer and AP regular, Paul looks at an 'alternative' still-life image in *Final Analysis*

Welcome

The annual Wildlife Photographer of the Year awards are a highlight of the UK photography calendar, and the subsequent exhibition, with those stunning backlit transparencies suspended against the spectacular backdrop of the Natural History Museum, is deservedly one of the most visited in the country. Sadly we can't backlight the pages of AP but we hope that you enjoy our selection of winners. One of them graces this week's cover and was taken by ten-year-old Jamie Smart, from Powys, who was Highly Commended in the 10 Years and Under category. We also showcase two different but equally powerful documentary stories from the prestigious Oskar Barnack Awards. Finally, Edmond Terakopian shares his joyful experience with the awe-inspiring Fujifilm GFX100RF.

Nigel Atherton, Editor

Amateur Photographer

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COVER PICTURE © JAMIE SMART, @EAGLE_EYED_GRL

Our cover image was taken in Bradgate Park by 10-year-old Jamie Smart, aka 'Eagle Eyed Girl' (@eagle_eyed_grl)

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Leica M EV1 camera with electronic viewfinder lands

LEICA has launched the M EV1, the first of its M-series cameras to include an electronic viewfinder (EVF).

The new camera is based on the Leica M11, with a 60MP full-frame sensor, but instead of an optical viewfinder and rangefinder, it has an electronic viewfinder that's the same as the one in the Leica Q3. This 5.76m-dot EVF provides exceptional clarity and natural colour rendering, Leica claims. The EVF can also show relevant exposure data, such as shutter speed, ISO and exposure values.

The release of the Leica M EV1 makes sense, as it means you can use any kind of lens with the camera, as with a conventional mirrorless model – ultra-wide, macro, telephoto and so on.

With the current Leica M11's optical viewfinder, you can't frame a shot wider than 28mm, so you need an add-on viewfinder for wideangle lenses. Also you can't frame telephoto lenses accurately, as you end up with tiny framelines in the middle of the viewfinder. Getting perfect focus with large-aperture lenses can be a challenge, too. But with the M EV1, you see exactly what the lens is seeing.

The eyes have it

The automatic switch between viewfinder and touch panel is carried out by an eye-sensor, and there is an integrated focus assist, which is already found on other Leica cameras.

Focus peaking highlights the active plane of focus, and the focus zoom also makes manual focusing easier by means of two magnification factors – either automatically by turning the focus ring or manually via one of the function buttons.

This enables precise focusing, in particular when using fast lenses at a shallow depth of field and in the macro range, Leica claims.

In addition, the lever at the front of the camera, which is used in rangefinder M-series models to preview bright-line frames, has been given a useful function on the M EV1: this control can be assigned to one of the focus assists or the 1.3x or 1.8x digital zoom. With a touch to the right or left, focus assist can be activated or deactivated quickly, depending on your needs.

The Leica M EV1 is available from Leica stores, the Leica website and authorised dealers for £6,840.

The Leica M EV1 – you can use any kind of lens with this new camera

Ricoh expands GR IV line-up

RICOH has announced two interesting additions to its popular GR IV compact range. First up, the Ricoh GR IV Monochrome, featuring a dedicated monochrome 25.7MP APS-C CMOS sensor – so black & white photographers don't need to worry about colour noise in images, and the lack of a colour filter means that every shot should capture pixel-level detail. The camera uses the same 28mm equivalent f/2.8 lens as the standard Ricoh GR IV, but will have a sensitivity range from ISO 160 to ISO 409,600. Otherwise, it's the same as the standard GR IV. The price is to be confirmed, with the release date planned for next spring.

Ricoh has also announced the development of a GR IV with a High Diffusion Filter (HDF) – designed to 'diffuse highlights and deliver soft photographic effects with the touch of a button.' The HDF filter is not an entirely new feature, as it appeared on the Ricoh GR III HDF and GR IIIx HDF models launched last year. Again, release date and price are to be confirmed.

© MATTY GRAHAM

Ricoh GR IV mock-up

© ANNETTE KIRBY - GO AWAY / THE COMEDY WILDLIFE PHOTOGRAPHY AWARDS 2025

Wildlife comedy gold

'Go Away' by Annette Kirby is amongst the shortlist for this year's Nikon Comedy Wildlife Awards. The popular, free-to-enter photo contest attracted over 10,000 entries, with prizes incuding the Nikon Z6III, Z50II and the new compact cine camera. Winners will be announced on Tuesday, 9 December, followed by a free exhibition at the Gallery at Oxo between 10 and 16 December. See comedywildlifephoto.com

Annette Kirby's image is shortlisted in the Comedy Wildlife Awards

New Lomography film camera

LOMOGRAPHY has announced the Lomo MC-A film camera featuring a 32mm f/2.8 retractable multi-coated glass lens with auto and manual focus. There are also controls for adjusting aperture, shutter speed, and exposure compensation, along with a manual film winder and built-in flash. The MC-A has a metal body, comes in black or silver and will cost £449. See shop.lomography.com

The Lomo MC-A 35mm film camera is £449

TECNO contest winners

Innovative Android smartphone maker TECNO has announced the winners of its Shot on CAMON phone-photography contest. More than 10,000 entries were received, with Micheal Eyefon from Nigeria winning the coveted Master of Photography award and $10,000. Gold, silver, and bronze prizes of $5,000, $3,000, and $1,000 were also awarded to the respective category winners. In addition, the winners will embark on an exclusive London Photography Tour in December, organised in partnership with *Amateur Photographer*. See bit.ly/tecnowinners

Micheal Eyefon's winning image

Viewpoint

Joshua Waller

Rumours of the death of Micro Four Thirds have been greatly exaggerated, says our online editor

There are many articles online declaring that the DSLR is dead, or that Olympus has fallen [sic], or even that Micro Four Thirds is dead, especially if someone believes that full-frame is the truth and the light. In fact, if you only read online forums or Facebook comments, then you'll probably hear that nobody uses Micro Four Thirds any more, having all now switched to full-frame. (Visit a Micro Four Thirds group, and you'll see hundreds of photos showing the opposite is true.)

Jimmy Cheng recently posted a video on YouTube discussing this. In it, Jimmy says he shoots with a variety of Micro Four Thirds, full-frame mirrorless and others. His clients love his photos anyway, and don't ask what camera he used. He suggests we should focus more on appreciating the images taken, rather than being toxic about the cameras used to take the photos (watch the whole video at bit.ly/chengmft).

So is Micro Four Thirds dead? Let's look at Panasonic's move to full-frame: It left many people worried that Panasonic was abandoning Micro Four Thirds. Yet Panasonic continues to release new Lumix G Micro Four Thirds cameras, admittedly not as often as full-frame cameras, but that's mostly because the L-Mount Alliance is newer and there are more gaps to fill.

Full-frame has one thing missing

It doesn't really matter how much people talk about loving full-frame cameras, there's simply no getting around the fact that if you want a lighter, smaller camera system, then you're going to get a smaller system with a smaller sensor. It's just how the laws of physics work, with both smaller camera bodies, and also smaller lenses. Here Olympus, Panasonic (and Fujifilm) offer some incredible cameras.

© ANDY WESTLAKE

There's a huge range of Micro Four Thirds lenses from OM System/Olympus, Panasonic, Sigma, and Laowa etc

These firms may not have the market dominance like Canon, but what they do have makes them much stronger. Micro Four Thirds is a consortium, so whilst OM System may seem a small player in comparison to companies such as Canon, combined the sum of all the parts makes something much stronger.

Micro Four Thirds is made up of 'big' brands like Panasonic, Olympus/OM Digital Solutions, who make both cameras and lenses, as well as other companies who make cameras, such as Blackmagicdesign, Alice camera, Logitech, and others. And that's not even mentioning the robotics firms, high-speed photography and astro-photography firms using Micro Four Thirds. There is also a huge number of Micro Four Thirds lens makers including Sigma, Tamron, Laowa, SLR Magic, Tokina, Kowa, Cosina, Yongnuo, TTArtisan – just to name a few!

OM Digital Solutions (the new Olympus) released two new cameras in 2025, the OM-5 Mark II and the all-new OM-3, and new/updated lenses. Meanwhile, Panasonic released the Lumix GH7 in 2024. And there are no signs of this slowing. So, if you're pro-choice, there's no better camera system to be a part of than Micro Four Thirds.

Joshua Waller has been reviewing cameras since 2004 and is Online Editor of *Amateur Photographer*

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the email address on page 3 and win a year's digital subscription to AP.

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10 Years of Remembering Wildlife

by Wildlife Photographers United

£59.50, Remembering Wildlife, Hardback, 200 pages,
ISBN: 9781999643393

Hopefully we will always have wildlife and never need books like this to remember what was, but if the worst should happen this collection will stand as witness, says Peter Dench

Ten Years of Remembering Wildlife stands as a breathtaking record of what we risk losing. The landmark tenth volume in Margot Raggett's award-winning series is the first to bring multiple species together, celebrating a decade of remarkable photography and vital conservation work.

Since 2016, the Remembering Wildlife books have raised more than £1.2 million for projects in 34 countries, each title focusing on a single endangered animal. This anniversary edition expands the vision, drawing on the best images from the previous nine books and unveiling 20 new competition-winning photographs selected from more than 4,500 entries worldwide. Guest judges Art Wolfe and Federico Veronesi praised the 'incredibly high standard', and the results are dazzling: rhinos in the Kalahari, a lioness in Namibia, polar bears on Baffin Island, and the world's most trafficked mammal, the pangolin, star of this year's cover image by Tristan Dicks.

The book's sumptuous production matches the grandeur of its subjects. Full-bleed spreads showcase donated work from leading photographers including Marsel van Oosten, Frans Lanting, Greg du Toit, and Jonathan and Angela Scott, who also provide the foreword. Every page is a plea for action as well as admiration, a reminder that beauty alone will not save these species.

Funded through a Kickstarter campaign that reached its £20,000 goal in a flash, this volume proves the power of photography to galvanise support. Whether you buy it for the art, the animals or the cause, *10 Years of Remembering Wildlife* is a testament to what collective passion can achieve and a rallying cry to ensure we never need to remember wildlife only in books.

Clockwise from left: Heshan Peiris (Sri Lanka): Indian pangolin, Matale, Sri Lanka

Kim Paffen (Netherlands): Mountain gorilla and her baby, Volcanoes National Park, Rwanda

Gregg Yan (Philippines): Philippine pangolin, Victoria-Anepahan Mountain Range, Southern Palawan, Philippines

James Gifford (UK): Rhinos, Kalahari, Botswana

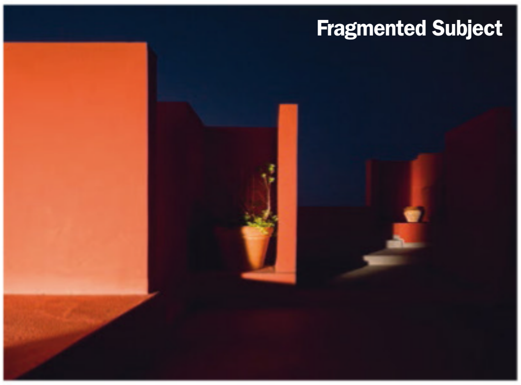
© KIM PAFFEN

© GREGG YAN

©JAMES GIFFORD

Books & exhibitions

The latest and best books and exhibitions from the world of photography



Fragmented Subject

52 Assignments: Composition by Antony Zacharias

£12.99, Ammonite Press, hardback,
128 pages ISBN 9781781454961

52
COMPOSITION

Composition is photography's invisible scaffolding – the structure that shapes how we read an image, often without realising it. In *52 Assignments: Composition*, award-winning photographer Antony Zacharias sets out to make that structure not only visible, but playful. His book is part manual, part workbook, and part motivational nudge: a year's worth of creative prompts designed to help photographers see differently and shoot with fresh intent.

The format is straightforward but effective. Each week presents a new assignment that encourages the reader to experiment with framing, perspective, colour, contrast, or movement. Some are familiar rules of thumb given a twist; others more lateral exercises designed to push photographers out of their comfort zone. The key is in the balance: practical guidance sits alongside more conceptual challenges, so readers get both the technical grounding and the creative spark.

Unlike dense theory books, *52 Assignments: Composition* keeps things lean and active. Zacharias's text is concise and accessible, never drowning the reader in jargon. There's also space to annotate, add tech specs and record personal notes.

While framed as a year-long project, the assignments are modular – you can dip in when inspiration is lacking or follow them sequentially for a more disciplined approach. The emphasis on seeing familiar subjects in new ways is particularly valuable, reminding photographers that creativity doesn't always require exotic locations or new gear; often it's about shifting perspective.

Compact, affordable, and hands-on, this book is less about rules and more about possibilities. For students, enthusiasts, or anyone stuck in a creative rut, it's an engaging reminder that composition is not just technique, but the heartbeat of storytelling.

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Vintage Motels – America's Most Inspiring Motels Beautifully Restored With Respect For History

by Ellie Seymour

RRP £35, Luster Publishing, hardback, 256 pages, ISBN: 9789460583896

There's something irresistibly romantic about the American road trip: the long highways, neon signage flickering in the dusk, and those roadside motels promising both rest and a story. Ellie Seymour's *Vintage Motels* taps into that nostalgia with flair, offering a richly illustrated love letter to mid-century motor lodgings that have been lovingly revived for the 21st century.

The book brings together 40 historic motels scattered across the United States, each built in the post-war boom years of the 1950s and 60s. In their heyday, these motels were more than just stopovers – they were architectural statements, cultural symbols, and staging posts in the mythology of American freedom. Today, as Seymour reveals, they've been reborn as boutique destinations, balancing modern comfort with vintage aesthetics. Time hasn't stood still, but it has been carefully, stylishly slowed down.

Each motel is given generous space, typically four to six pages, where archival photographs sit alongside fresh contemporary images. The juxtapositions are delightful: grainy black & whites of shiny Buicks and chrome signs, followed by today's carefully restored façades, pastel interiors, and curated retro touches. The design of the book itself echoes the period without slipping into kitsch – it feels sleek, collectible, and, like its subject matter, built to last.

Seymour, a Brighton-based travel journalist with a knack for uncovering overlooked gems, writes with warmth and authority. Her storytelling brings out the personalities of these places: the owners who rescued them from dereliction, the communities they anchor, and the travellers who now seek out their authenticity in a homogenised hotel landscape. What could have been just a stylish coffee-table volume is grounded by these human stories, reminding us that history is not just preserved in bricks and neon, but in lived experience.

Vintage Motels is part design showcase, part cultural history, and part travel inspiration. Whether you're an architecture buff, a nostalgist for the open road, or simply a lover of Americana, this book will make you itch to put a roll of film in the camera, hire a convertible, tune up the jukebox playlist, and check in for the night.

Mastering Street Photography (Updated Edition) History

by Brian Lloyd Duckett

£19.99, Ammonite Press, softcover, 176 pages, ISBN: 9781781454992

Street photography has always occupied a curious position within the photographic canon: democratic, unpredictable, and endlessly debated. In *Mastering Street Photography*, Brian Lloyd Duckett brings both authority and enthusiasm to the subject, presenting a guide that balances technical instruction with the creative mindset needed to thrive on the street.

This edition – updated again – reflects how much the genre has evolved in recent years, not least through the arrival of new camera technologies, editing software, and shifting ideas about ethics and legality. Duckett, a seasoned commercial photographer and the driving force behind the respected Streetsnappers workshops, makes a strong case that the essence of the discipline remains unchanged: framing unposed moments that capture the drama, absurdity, or fleeting beauty of everyday life.

The book is structured with the beginner and intermediate photographer in mind. Clear guidance on equipment, exposure and focus techniques leads into practical lessons on composition, use of light, and post-production. Yet it is in the sections on inspiration and developing personal projects where Duckett's voice feels most valuable. He stresses that memorable street photography isn't about location – Paris, London, Tokyo – but about cultivating awareness and curiosity wherever you happen to be.

What keeps the book engaging is its blend of pragmatism and encouragement. Duckett does not romanticise the genre: patience, persistence, and a willingness to fail are all part of the craft. At the same time, he reminds readers of the joy in stepping out with a camera, ready for anything.

For photographers looking to sharpen their skills, or those curious about joining the long tradition of street shooters, this new edition is a generous and practical companion. While no book can hand you the elusive 'decisive moment', *Mastering Street Photography* equips you with the tools and the mindset to find it for yourself.

The rare and wonderful

The latest Wildlife Photographer of the Year winners have been revealed. **Jessica Miller** takes a closer look at the successful images

Wildlife Photographer of the Year (WPY) is always a huge highlight in the photographic calendar. Developed and produced by the Natural History Museum, London, the prestigious competition always attracts the very best of the year's wildlife photography, and of course 2025 is no different. Striving to inspire a love for the natural world, generate public interest in conservation and enhance the prestige of wildlife photography, Wildlife Photographer of the Year is presented through an exhibition of incredible images of animals, their environments and the important photojournalism stories.

Now in its 61st year, entry records continue to be broken, with 60,363 entries from across 113 countries and territories submitted. The 19 category winners, and Grand Title and Young Grand Title awards, were announced at a ceremony hosted by TV presenters and conservationists Chris Packham and Megan McCubbin.

South African wildlife photographer Wim van den Heever has been announced as the overall winner with his ghostly image of a rare brown hyena in a deserted diamond mining town.

Now on at Natural History Museum in South Kensington, London, the Wildlife Photographer of the Year 61 exhibition is on show until 12th July 2026, and will show a selection of 100 photographs – including the winners we share here.

There's still time to enter next year's competition! Entries are open for the 62nd Wildlife Photographer of the Year now until 11.30am on 4 December 2025. Photographers aged 26 and under can enter for free. Visit nhm.ac.uk/wpy/competition for more information.

Now, let's look at the winners…

Ghost Town Visitor by Wim van den Heever, South Africa

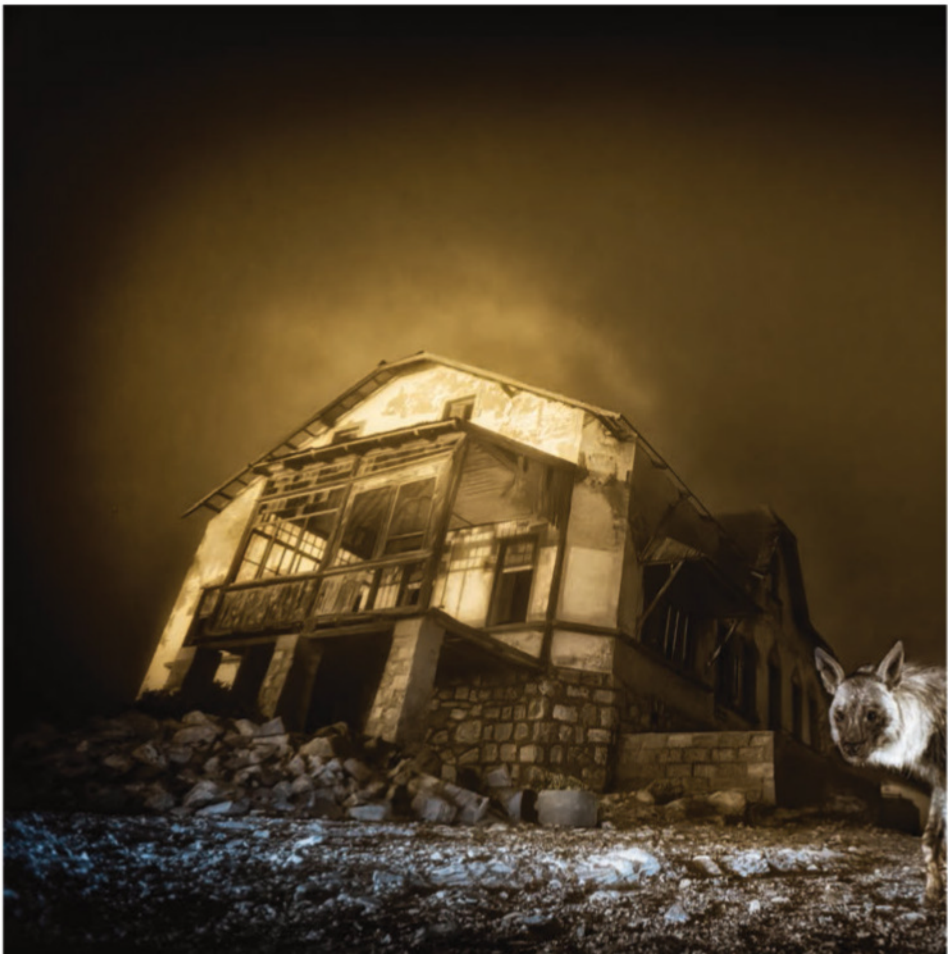
Winner, Urban Wildlife, and Wildlife Photographer of the Year 2025

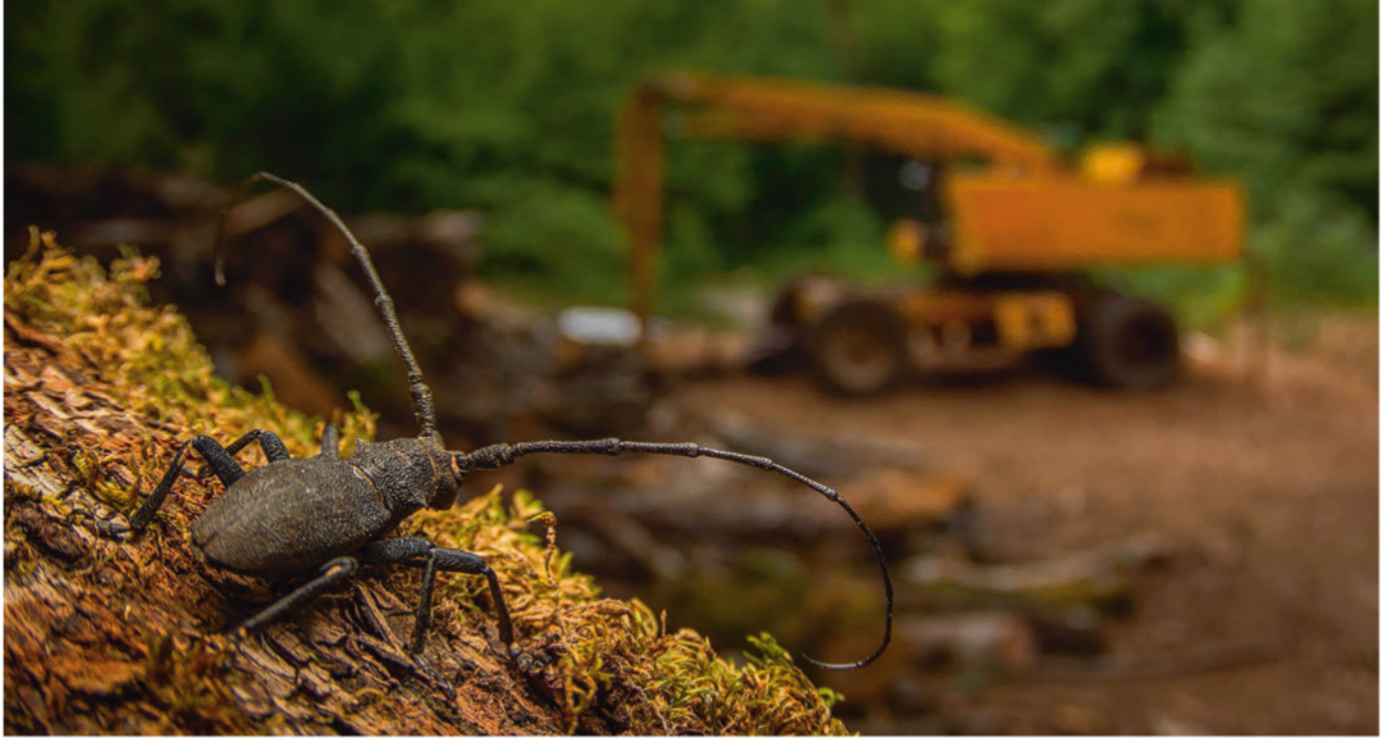
Nikon D810, 17-35mm at 17mm, 15sec at f/2.8, ISO 3200, 2x Nikon SB-800 Speedlight flashes, Camtraptions motion sensor

Wim van den Heever's winning photograph is a haunting scene of a rare brown hyena among the remains of a long-abandoned diamond mining town in Kolmanskop, Namibia. After first noticing hyena tracks nearby, Wim chose this spot for his camera trap. He said, 'It took me ten years to finally get this one single image of a brown hyena, in the most perfect frame imaginable.'

The brown hyena is the rarest of the hyena species, nocturnal and mostly solitary – so Wim's patience and dedication is admirable. They are known to pass through Kolmanskop on their way to hunt Cape fur seal pups or scavenge for carrion washed ashore along the Namib Desert coast. 'My photograph captures a simple idea – that wildlife isn't something distant or separate from us. Even in our cities and urban areas nature finds a way to live alongside us, to remind us that coexistence is possible if we choose to see it.' With sea fog rolling in from the Atlantic Ocean, the result is incredibly atmospheric.

© WIM VAN DEN HEEVER/WILDLIFE PHOTOGRAPHER OF THE YEAR





© ANDREA DOMINIZI/ WILDLIFE PHOTOGRAPHER OF THE YEAR

After the Destruction by Andrea Dominizi, Italy

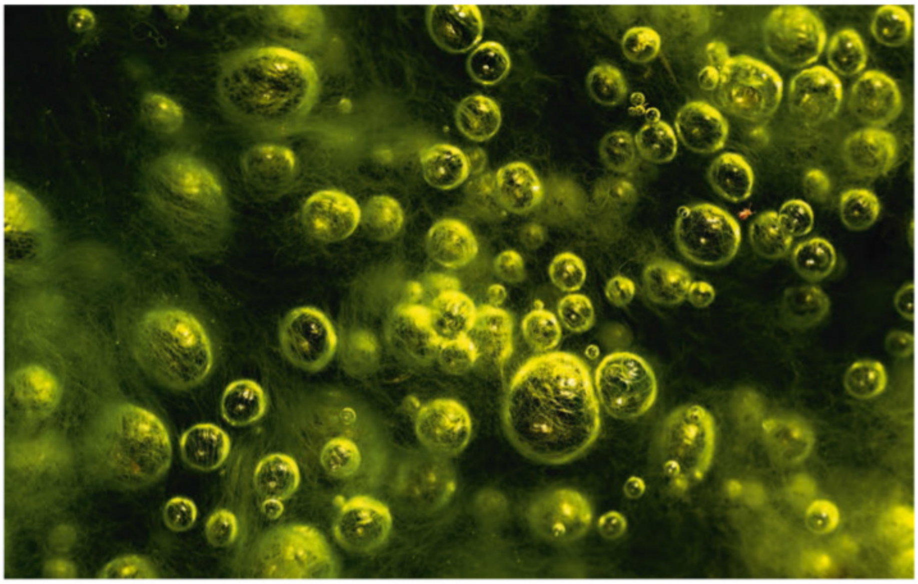
Winner, 15–17 Years, and Young Wildlife Photographer of the Year 2025

Nikon D7100, 10-17mm at 17mm, 1/80sec at f/8, ISO 400, Godox TT350 off-camera flash and diffuser

Andrea is the first Italian to win the Young Wildlife Photographer of the Year award, for photographers aged 17 and under. Andrea noticed this longhorn beetle while walking in the Lepini mountains of central Italy, in an area once logged for old beech trees. Framed against abandoned machinery, he used a wideangle lens and off-camera flash.

Andrea's photograph tells a poignant story of habitat loss. As longhorn beetles tunnel into dead wood, fungi make their way inside, helping to break it down and recycle nutrients. If the beetles' habitat is disturbed or destroyed, the effects ripple across the entire ecosystem.

'I entered without any big expectations, but with a bit of hope – hope that my work could be seen by the whole world.' Andrea's win proves you don't need to travel far to take award-winning photography. 'When I read the email with my result it was unbelievable, especially living in a little suburban city and with a photo taken of a "simple" subject in a "simple" woods near my home.'



© SEBASTIAN FRÖLICH/WILDLIFE PHOTOGRAPHER OF THE YEAR

Vanishing Pond by Sebastian Frölich, Germany

Winner, Wetlands: The Bigger Picture

Nikon Z7, 105mm, 1/800sec at f/9 (-1.67 e/v), ISO 400

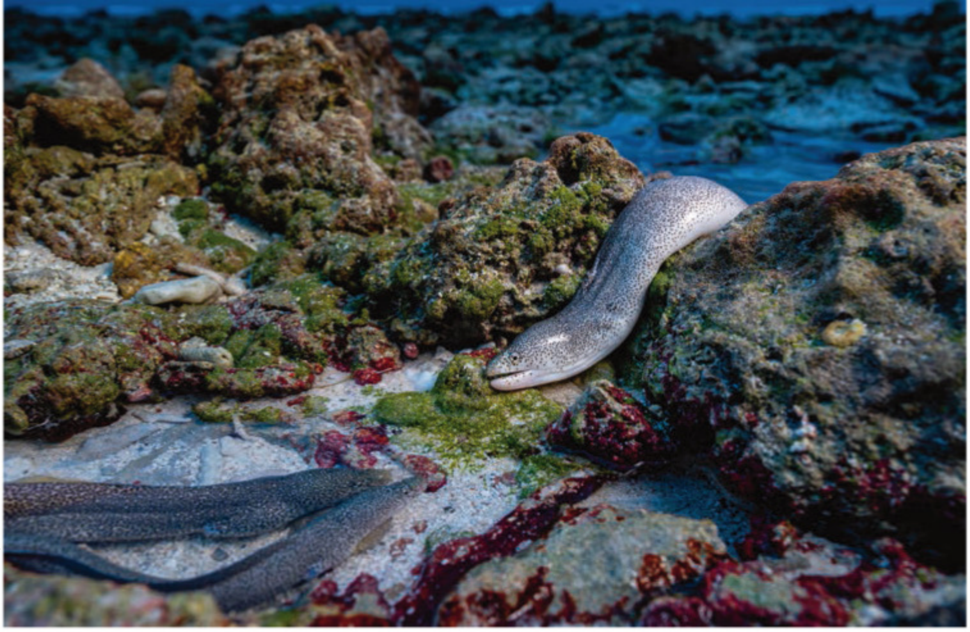
Sebastian visited the fragile Platzertal wetland ecosystem, one of the last intact high moorlands in the Austrian Alps, to highlight its importance as a vast store of carbon dioxide and as a habitat for diverse wildlife. The area is renowned for its carbon-storing peat bogs.

Austria has lost 90% of its peat bogs, and only 10% of those that remain are in good condition. A tiny springtail ran across escaping gas bubbles rising through the algae, giving this image an incredible sense of scale.

Like an Eel out of Water by Shane Gross, Canada

Winner, Animals in their Environment

Nikon Z6, 24-70mm at 24mm, 1/250sec at f/5.6, ISO 2500, Godox AD400 Pro flash with 24in diffuser, light stand



© SHANE GROSS/WILDLIFE PHOTOGRAPHER OF THE YEAR

Shane's photo shows a peppered moray eel hunting for carrion. It took him several weeks to document this rarely photographed behaviour. At first the eels were elusive, but once Shane realised that they were scavenging for dead fish, he waited. His patience was rewarded when three eels appeared.

Winning this category means a lot to previous Wildlife Photographer of the Year winner Shane, 'I'm so happy to win this category because it means millions of people will get to see and learn about spotted moray eels and the Marine Protected Area (MPA) that is allowing them to thrive.'

Peppered moray eels are well adapted to the intertidal zone. They can hunt both above and below the water's surface using their keen senses of smell and sight, sometimes staying out of water for more than 30 seconds. 'I entered this image because it was a behaviour I had never heard about until I saw it for myself… Just amazing!'

© PHILIPP EGGER/WILDLIFE PHOTOGRAPHER OF THE YEAR

Shadow Hunter by Philipp Egger, Italy

Winner, Animal Portraits

Nikon Z9, 180-600mm, 1/10sec at f/29, ISO 320

Philipp first saw this nest while climbing and spent four years observing it from a distance. He planned this image meticulously, right down to the slight camera wobble to blur the few elements present, using a telephoto lens. His patience was rewarded with the orange glint of an eagle owl's eyes and the evening light falling perfectly on its feathers.

About twice the weight of a buzzard and with a wingspan approaching 180cm (6ft), these formidable nocturnal predators are among the largest owls. They nest on sheltered cliff ledges or in crevices, often returning to the same site for years.

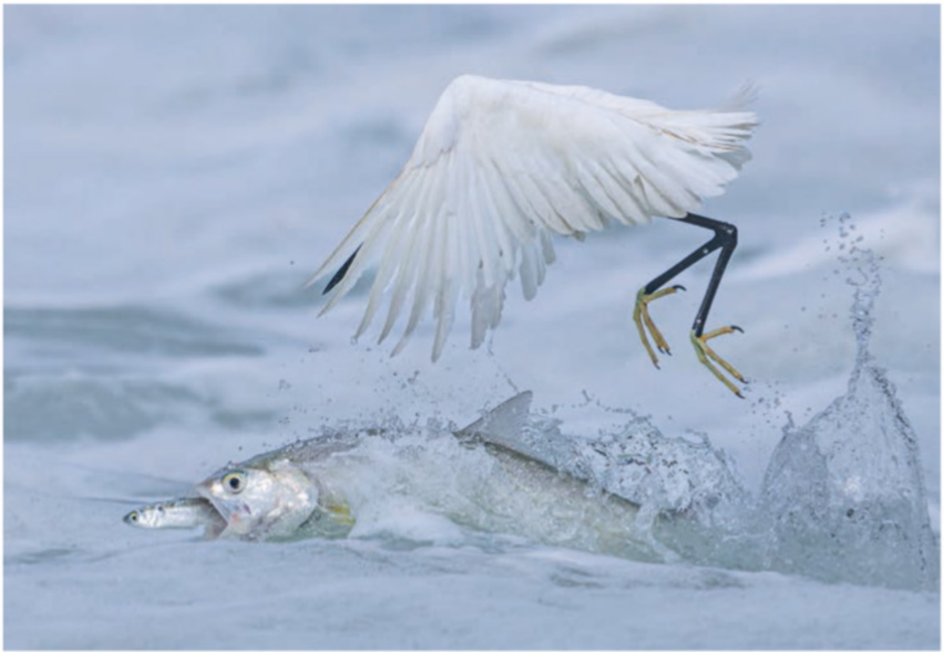
Synchronised Fishing by Qingrong Yang, China

Winner, Behaviour: Birds

Nikon Z9, 400mm, 1/2500sec at f/5, ISO 110

Qingrong was at Yundang Lake, a place he visits regularly near his home, to photograph the feeding frenzies. Little egrets patrol the surface, ready to pounce on fish leaping to escape underwater predators. In this photo Qingrong has captured the moment the ladyfish snatched its prey from a little egret's beak.

Once a natural marine harbour, Yundang Lake was sealed off from the sea during 1970s development. Isolated from the tides and currents, it became polluted and stagnant. An engineering project later reconnected it to the sea via a system of gates that regulate water flow.



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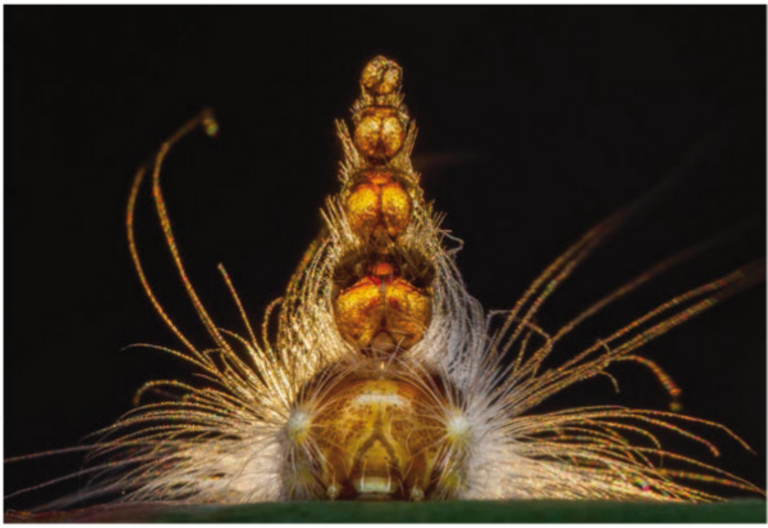
Mad Hatterpillar by Georgina Steytler, Australia

Winner, Behaviour: Invertebrates

Olympus OM-D E-M1 Mark III, 90mm, 1/250sec at f/22, ISO 500, Godox flash

Georgina had been looking out for a gum-leaf skeletoniser caterpillar for years when she noticed eucalyptus trees bearing skeletonised leaves, telltale signs that the animal had been grazing. She took this image backlit by the setting sun, using a fill-in flash to illuminate the living head at the base of the stack. This image showcases the caterpillar's unusual headgear, which is made up of old head capsules, each retained with every moult. The resulting tower is believed to help deflect attacks by predators.

Georgina says, 'I have always loved quirky, lesser-known animals, so being able to showcase Australia's mad hatterpillar to the world is a dream come true. However, my father died a few months ago and the look of pride on his face when I told him I had won is by far the greatest reward and something I will cherish forever.'



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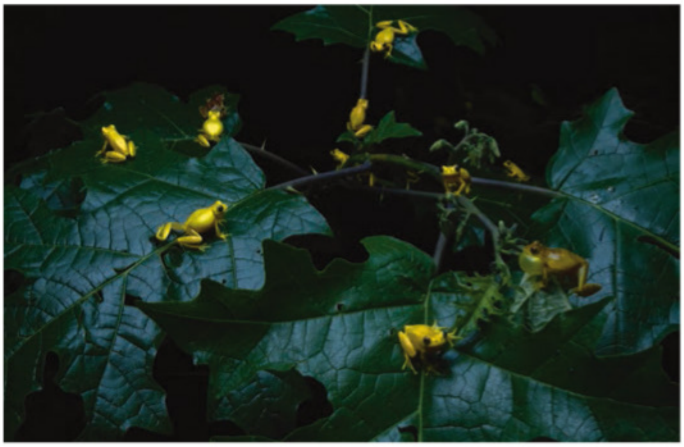


© QUENTIN MARTINEZ /WILDLIFE PHOTOGRAPHER OF THE YEAR

Frolicking Frogs by Quentin Martinez, France

Winner, Behaviour: Amphibians and Reptiles

Canon EOS 7D Mark II, 17-40mm at 24mm, 1/200sec at f/16; ISO 500; 4x Meike MK320 flashes; homemade softbox

Quentin discovered a gathering of lesser tree frogs in a breeding event in the Kaw Mountain, French Guiana. In persistent rain, Quentin followed a flooded path to a temporary pool in a forest clearing. This scene was framed using a wideangle lens and a diffused flash, which didn't disturb the frogs, to highlight their metallic sheen.

To attract mates, lesser tree frogs produce short, shrill calls. Huge numbers gather, and the spectacular breeding event – triggered by heavy rains – lasts for just a few hours. Quintin says, 'Explosive breeding is the name of a rare phenomenon where frogs aggregate to reproduce in the same place at the same time. In some rare ponds and some years, several tens of thousands of individuals aggregate in the same area.'

Having witnessed this event over ten years ago in 2013, Quintin was transfixed by the magical moment and continued to return in hopes of documenting it – as they are a 'right time, right place' scenario there were some slight misses in timing along the way.

'My goal in submitting this photo to the competition was to somehow share a glimpse of what I experienced. Receiving such a prestigious award is truly amazing for me, but what I hope most is that it will spark curiosity and interest in frogs, especially among the younger generation.'

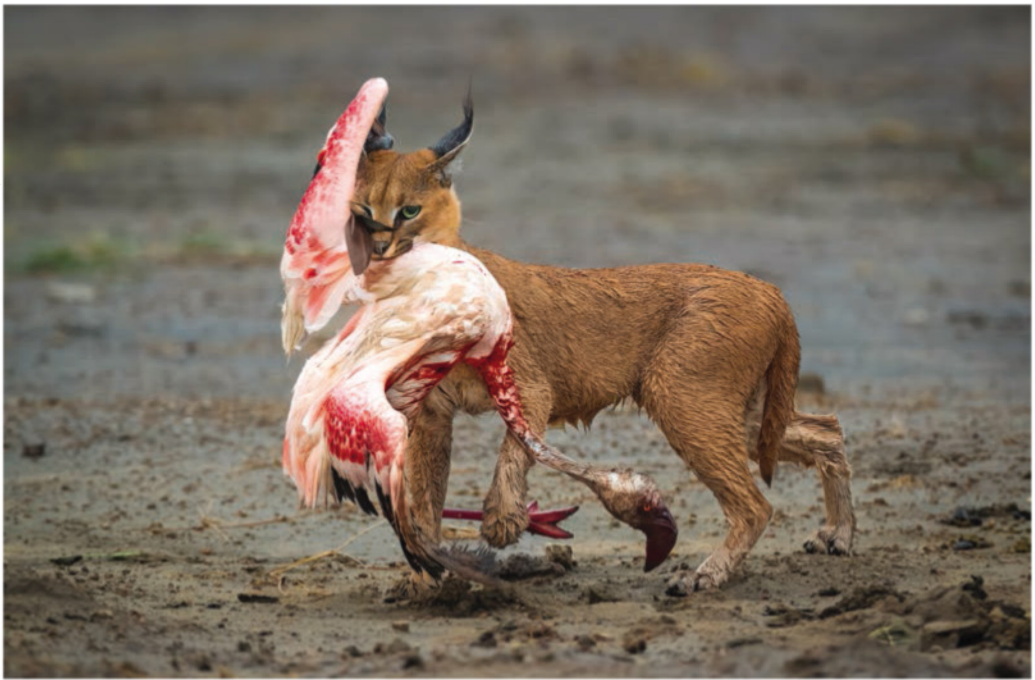
Cat Among the Flamingos by Dennis Stogsdill, USA

Winner, Behaviour: Mammals

Canon EOS-1D X Mark II, 600mm, 1/1600sec at f/5.6, ISO 2500

Dennis had been keeping an eye out for wild cats such as servals for several days in the Serengeti National Park, Tanzania, when a call came over the radio: one had been seen at Ndutu Lake. But it wasn't a serval. It was a caracal, successfully hunting wading lesser flamingos.

Caracals have a varied diet, from insects to antelope, and are renowned for the acrobatic leaps they make to snatch birds from the air. But there are few, if any, records of them hunting flamingos.



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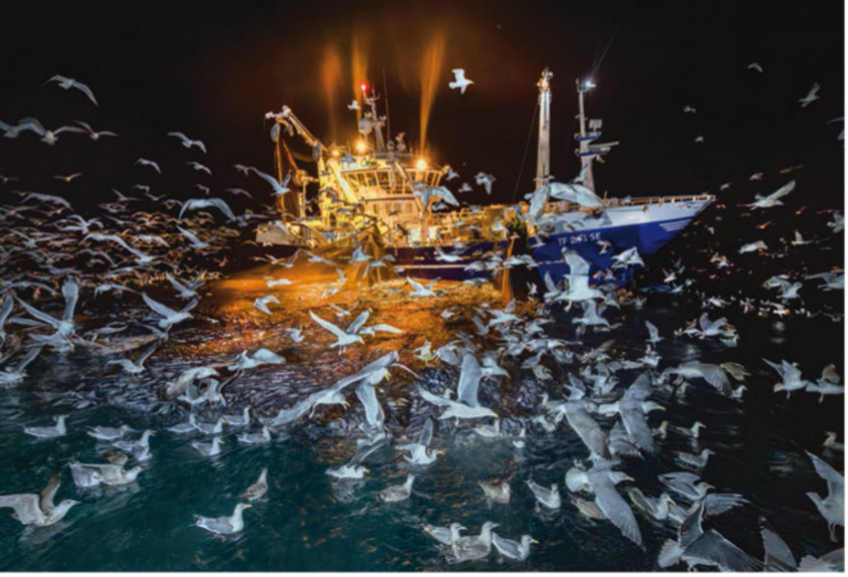

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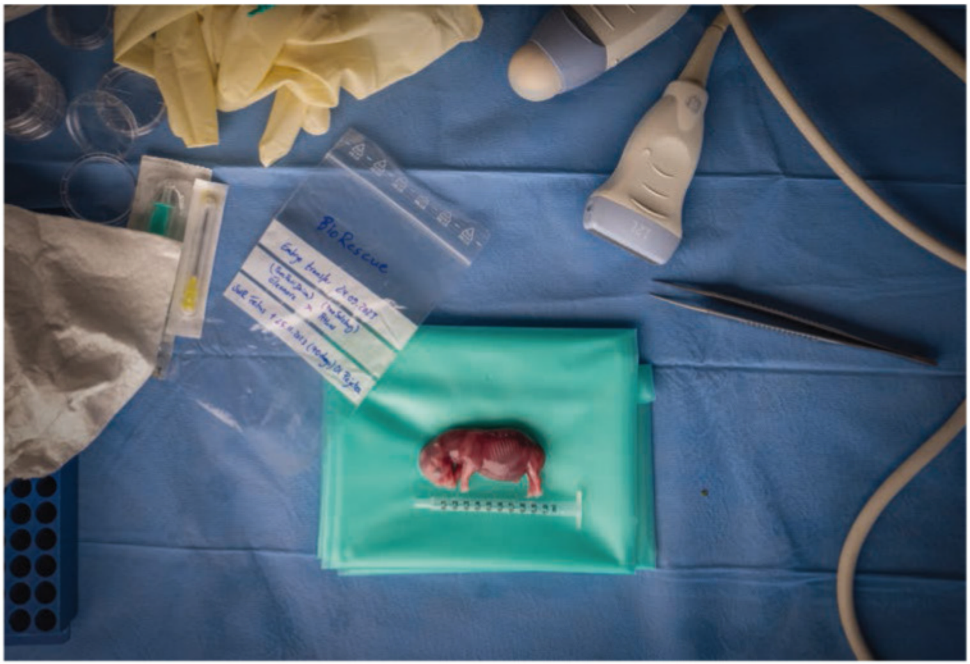
The Feast by Audun Rikardsen, Norway

Winner, Oceans: The Bigger Picture

Canon EOS R5, 15-35mm at 15mm, 1/200sec at f/4.5, ISO 10000, Canon Speedlite 600EX II flash, LED torch

Audun photographed this chaotic scene of gulls attempting to catch fish trapped by nets around an Atlantic fishing vessel in northern Norway. The gulls have learnt to follow the sound of the boats to find a herring feast. Through his work, Audun aims to draw attention to the ongoing conflict between seabirds and the fishing industry.

Unfortunately, many birds drown in or around these purse seine nets each year. Various fisheries and researchers are trialling solutions, including sinking the nets more quickly to make them less accessible to the birds.



© JON A JUÁREZ/WILDLIFE PHOTOGRAPHER OF THE YEAR

How to Save a Species by Jon A Juárez, Spain

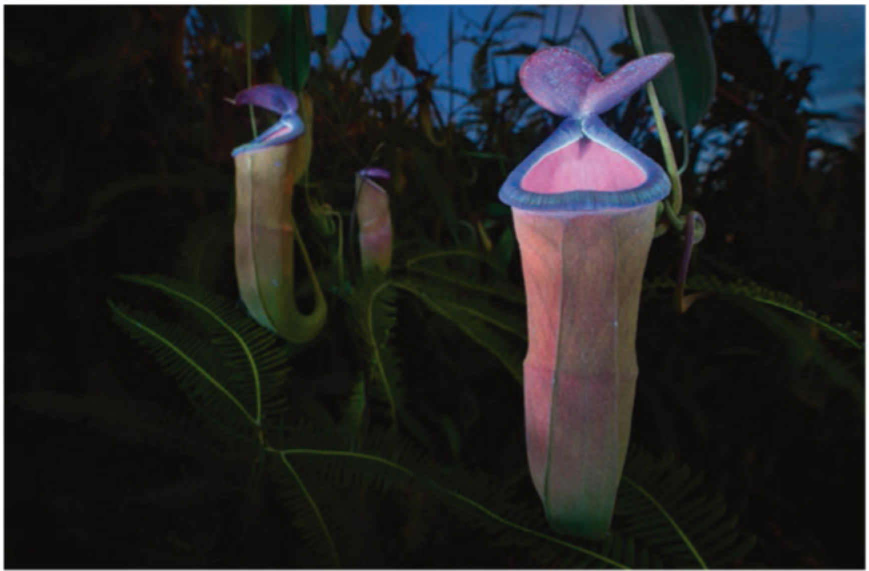
Winner, Photojournalism

Nikon Z9, 24-120mm at 24mm, 1/400sec at f/7.1, ISO 1600, LED light panel

Jon spent years documenting the work of the BioRescue Project and says that witnessing a milestone in saving a species was 'something I will never forget'. He documents the groundbreaking science to save the northern white rhino from extinction through in vitro fertilisation (IVF).

This southern white rhino foetus, which did not survive due to an infection, was the result of the first successful rhino embryo transfer into a surrogate mother through IVF. 'Photographing it was both humbling and heartbreaking. It had the shape of a rhino already, even the place where the horn would sprout.' This breakthrough paves the way for saving the rare northern white rhino from extinction, as scientists can take the next crucial steps towards transferring the first northern white rhino embryo into a southern white rhino surrogate.

On his award, Jon says, 'To me, the WPY is not only a photo competition. It is one of the biggest platforms to spread important stories about nature and conservation. As photographers we can give a voice to those who are rarely heard, we can build bridges and help others understand what is going on around us. And being part of this, a family that unites the best photographers in the world, makes me extremely proud and happy.'



© CHIEN LEE/WILDLIFE PHOTOGRAPHER OF THE YEAR

Deadly Allure by Chien Lee, Malaysia

Winner, Plants and Fungi

Nikon Z9, 15mm, 30sec at f/16, ISO 100, Convoy C8 ultraviolet torch

Some carnivorous pitcher plants reflect UV light on certain areas as part of their display to attract insects. They use colour, scent and nectar to lure their prey into pools of digestive juices at the bottom of their leaves. As insects can see UV light and humans cannot, Chien used a long exposure and ultraviolet torch to reveal the fluorescent world of an insect-attracting pitcher plant.

Waiting until sunset, he had just a five-minute window before the ambient light illuminating the backdrop disappeared completely.

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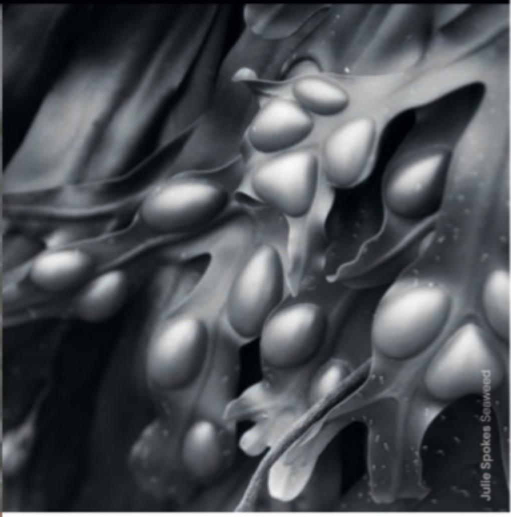
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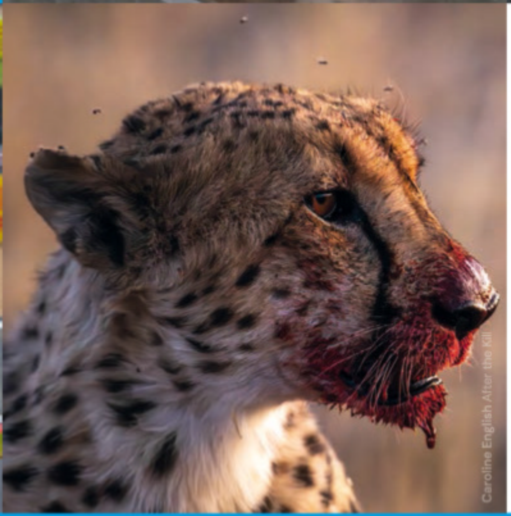
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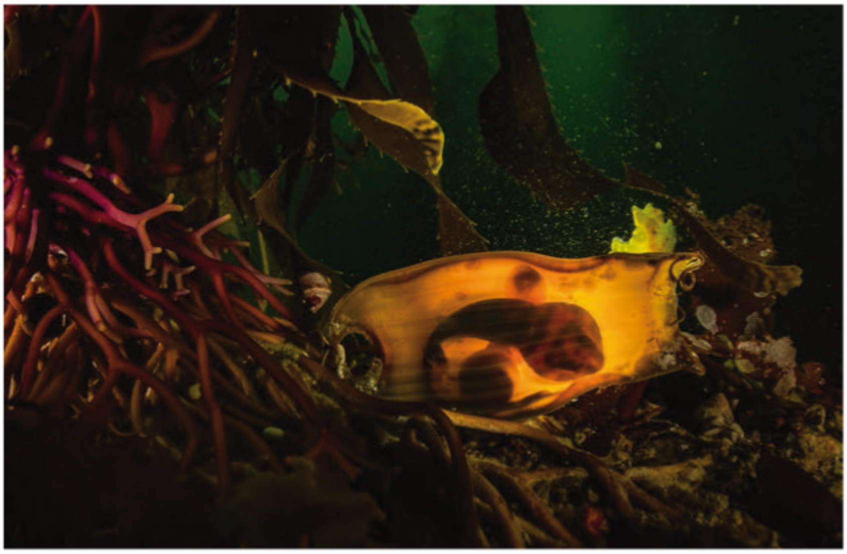
Survival Purse by Ralph Pace, USA
Winner, Underwater

Nikon D850 + 28-70mm f3.5-4.5 lens; 1/125 at f/14; ISO 640; Nauticam housing; 2x Sea & Sea strobes

Ralph beautifully illuminates the egg case of a swell shark, tethered to the base of a giant kelp. Faced with strong currents pushing him from side to side, Ralph struggled to keep steady to photograph this egg case, or 'mermaid's purse'. He lit the case from behind to reveal the swell shark embryo within, its gill slits and yolk sac clearly visible among the dark kelp forest.

Researchers estimate that kelp forests in Monterey Bay have declined by more than 95 per cent over the past 34 years. Swell sharks depend on kelp to lay their leathery eggs, making them especially vulnerable to such losses.



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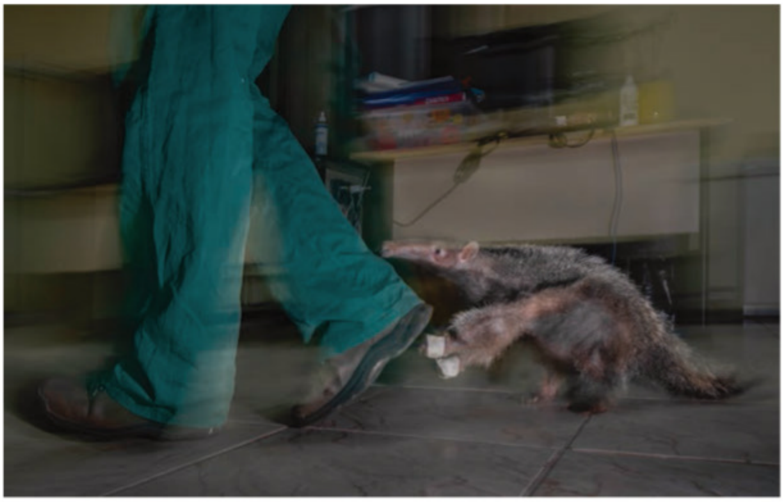


© FERNANDO FACIOLE / WILDLIFE PHOTOGRAPHER OF THE YEAR

Orphan of the Road by Fernando Faciole, Brazil
Impact Award Winner and Highly Commended, Photojournalism

Nikon D850 + 24-70mm f/2.8 lens at 28mm; 0.8 at f/22; ISO 31; Nikon Speedlight flash with Greica CT-16 transmitter/receiver

The Impact Award is now in its second year and recognises conservation success and positive change. Fernando's 'Orphan of the Road' is part of a long-term project highlighting the consequences of road collisions, a leading cause of the decline in giant anteater numbers in Brazil. The photograph shows an orphaned giant anteater pup follow its caregiver after an evening feed at a rehabilitation centre. This pup's mother was killed by a vehicle, and the hope is that it will be released back into the wild after being encouraged to develop crucial survival skills by its caregiver.

Fernando said, 'It's my favourite image from the story because I can spark different emotions with it… I also like it because of the technical challenge. I used a rear flash with a slow shutter speed to bring movement into the frame and then froze the image afterwards.'

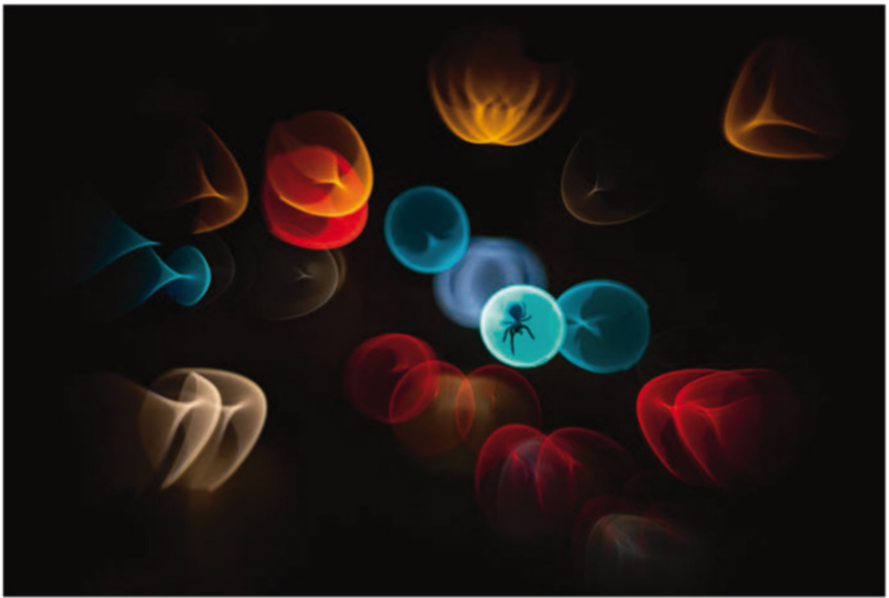
On winning the award he told me, 'The Impact Award is an incredible opportunity to show the effect my images can have and to share the story of these animals with a broader audience.' Alongside the work of rehabilitation centres, the Anteaters and Highways project of the Wild Animal Conservation Institute is developing strategies to reduce anteater deaths on Brazil's roads. These include erecting fences and building underground tunnels to allow the anteaters to cross safely.

Caught in the Headlights by Simone Baumeister, Germany
Winner, Natural Artistry

Canon EOS R5 + Carl Zeiss Jena Pancolar 50mm f1.8 lens + 16mm extension tube; 1/250 at f2.8 (-1.33 e/v); ISO 1250

Simone shows an orb weaver spider on its web on a pedestrian bridge, silhouetted by lights from the cars below. To achieve this kaleidoscopic effect, Simone reversed one of the six glass elements in an analogue lens. This distorted the image at the edges while leaving the centre sharply focused. She then cropped the picture to move the spider slightly off-centre.

In urban environments, orb weaver spiders often spin webs near artificial lights that attract insects at night. The web acts as an extension of their sense organ, gathering sound and transmitting vibrations, including those of prey, to their legs.



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Bridging divides

Two photographers, two very different journeys. As Leica celebrates a century of image-making, the 2025 Oskar Barnack Awards honour Alejandro Cegarra's searing study of migration and Serghei Duve's intimate meditation on memory and identity. **Peter Dench** finds out more

When Alejandro Cegarra first picked up a camera in his native Venezuela in 2012, he could hardly have imagined that a decade later he would become the first photographer in history to win both categories of the prestigious Leica Oskar Barnack Award (LOBA). On 9 October 2025, inside Leica's headquarters in Wetzlar, Germany, Cegarra was named the Main Category winner for The Two Walls, a searing yet empathetic chronicle of migration along the US–Mexico border. German photographer Serghei Duve received the Newcomer Award for Bright Memory, an intimate exploration of family and contested identity in Transnistria, the breakaway territory between Moldova and Ukraine.

Now in its 45th edition, the LOBA remains one of documentary photography's most coveted honours. This year's ceremony formed part of Leica's centennial celebrations, marking 100 years since the debut of the revolutionary Leica I camera. More than 300 series, nominated by around 120 photography experts across 50 countries, were considered. The prizes carry significant weight: €40,000 and Leica equipment for the main winner, and €10,000 plus a Leica Q3 for the Newcomer.

Alejandro Cegarra: The Two Walls

Cegarra's winning series is the culmination of seven years of work and more than 35,000 photographs taken along Mexico's northern frontier. Once a haven for refugees, Mexico has increasingly tightened its border enforcement in cooperation with US anti-immigration policies. Against this shifting political backdrop, Cegarra set out to portray not policy but people.

'I was looking for a humanitarian and balanced narrative,' he explains of the painstaking edit that distilled tens of thousands of frames to the 20 images submitted to the LOBA jury. 'The pictures had to be striking, but at the same time, close to the humanity of the person in them. It was a fine balance to reach.'

Working in black & white is 'like talking in Spanish, it is natural to me,' he says. Cegarra captures migrants and their families enduring harsh conditions. 'There's a lot of despair, rage, sadness,' he reflects, 'but also a lot of love, complicity, solidarity, and resilience. I want my camera to be a bridge, not a shield from those emotions.'

That bridge extends beyond the lens. 'Every photographer needs to have a support network,' he notes. 'Sometimes, disconnecting from the story is not possible, and it's when the people around you, who care and love you, come into the picture. Photography is a lonely profession, but the reality is that there are more people involved sustaining you emotionally.'

Cegarra began photographing The Two Walls in 2018, commuting between the Mexican and US sides of the border until January of this year. Over time, his perspective evolved. 'Borders are naturally sketchy places, and I don't like them,' he admits. 'But I learned to love the people on the borders, and the ones who transit them. I just feel like home, danger included.'

The project is deeply informed by Cegarra's own migratory experience. Born in Caracas in 1989, he grew up amid Venezuela's economic tumult before relocating to Mexico in 2017. 'Being born and growing up in a collapsing country gave me the endurance for my long-term projects… but in my family, the empathy towards others was a fundamental part of our education. So it doesn't matter the topic, there's always empathy.'

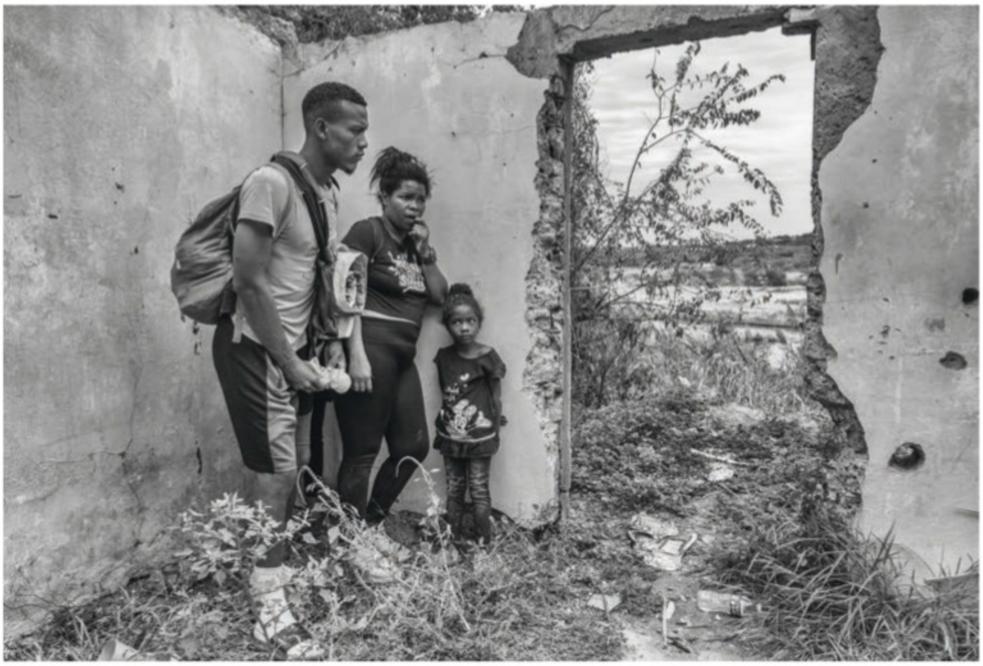
That empathy guided his approach to photographing people in distress. 'I don't want to be part of the landscape of trauma,' he stresses. 'It is just a lot of talking, fewer pictures. I imagine a family member in that position and the way I would hope a stranger would approach and hear her. I don't want the sound of my camera to trigger anyone in the future.'

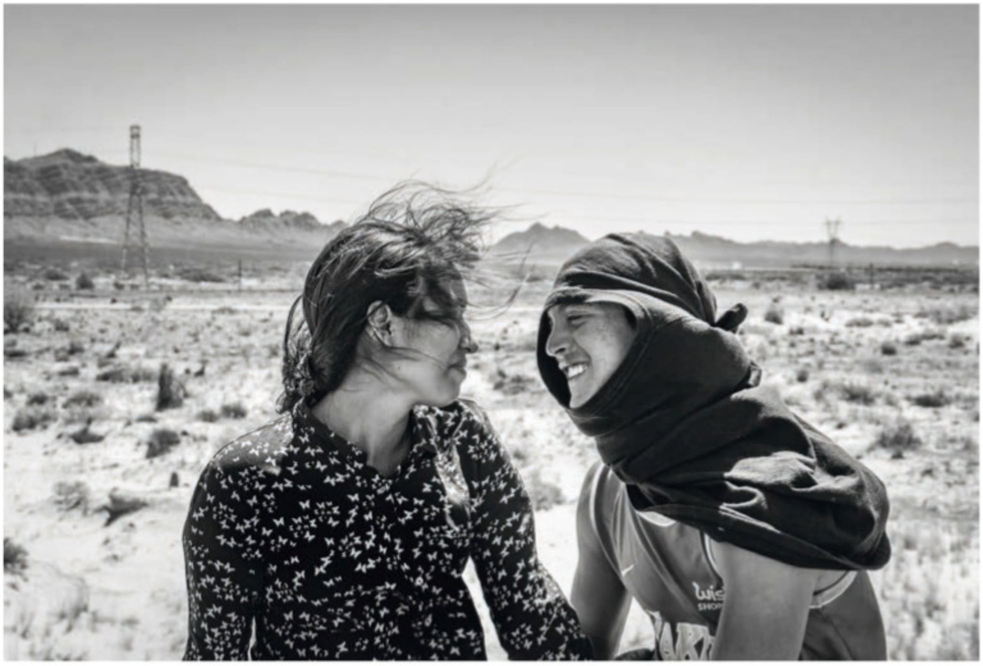
For Cegarra, the award is not merely a career milestone, though it certainly is. He won the LOBA Newcomer Award in 2014 for The Other Side of the Tower of David, his inside look at squatters occupying an unfinished skyscraper in Caracas. Returning a decade later to claim the main prize is unprecedented. 'I feel honoured on so many

Opposite: A migrant walks on top of a parked freight train, Mexico 2023

Below: A family, hide in an abandoned house, Mexico 2023

Bottom: Migrants Ruben (right) from Venezuela, with Honduran Rosa, Mexico 2023





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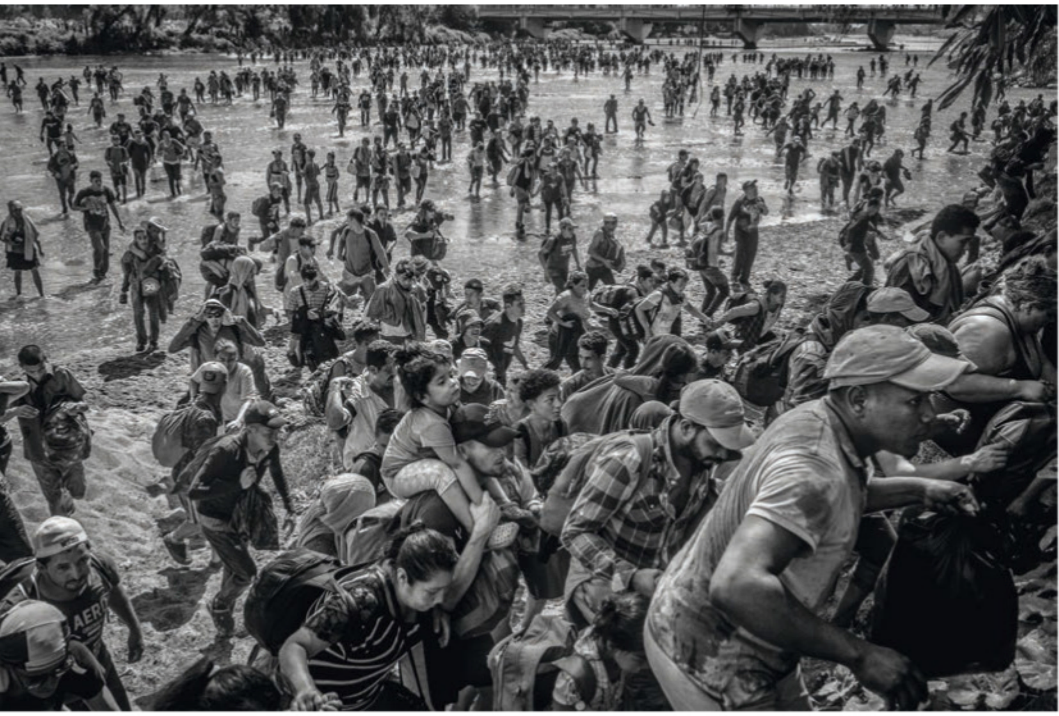

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levels, proud as well, but mostly I feel grateful,' he says. 'It has been a decade of sacrifices and trying to be constant, with a lot of doubts along the way. I always said, I just want my pictures to outlive me, and perhaps with this recognition, they will.'

Photography and the migration debate

In an era when migration is often reduced to numbers and political talking points, Cegarra believes photography retains a vital function. 'Photography can transmit a sense of emergency, a call for help, and a change; sometimes it doesn't achieve it, but we always have to try.'

His hope is that The Two Walls sparks conversations about more humane migration and asylum policies. 'This is my scratch in the flow of time, like carving in a wall – this is what I saw on my time on this earth,' he reflects. 'Humanity has been moving for hundreds of thousands of years. Now that we have trains, planes, cars, ships, we can't expect that we stop moving. It's unrealistic. Migration can't be stopped.'

Jury member Karin Rehn-Kaufmann, Leica Galleries International's art director, praised the work for 'highlighting the topics of division, migration and human dignity with vivid imagery,' adding that Cegarra's graduation from Newcomer to Main Category 'shows how photographic voices grow and are becoming more urgent than ever.'

Above: Ever Sosa carries his daughter on his shoulders as they cross the Suchiate River from Guatemala to Mexico, 2020

Below: Valera and Artjom argue about the war in Ukraine. Tiraspol, Transnistria, Republic of Moldova 2023

Opposite, top: Family shooting with an air rifle. Tiraspol, Transnistria, Republic of Moldova 2024

Opposite, bottom: Valera on the sofa in his living room. Tiraspol, Transnistria, Republic of Moldova 2023

Serghei Duve: Bright Memory

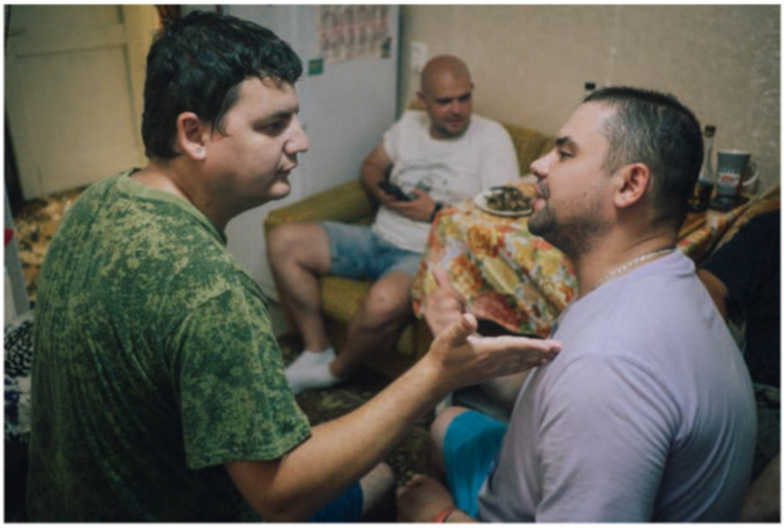
While Cegarra's project spans international borders, Serghei Duve turns inward to examine the intimate fault lines of family and identity. Born in Chisinau, Moldova, in 1999 and raised in Hanover, Germany, Duve grew up immersed in Russian culture at home while navigating a German education. His series Bright Memory explores his family's enduring connection to Transnistria, a breakaway region of Moldova supported by Russia but unrecognised by the international community.

The title emerged from a moment of personal loss. In March 2023, Duve's grandfather, Serghei Nikolaevich Duve, died and a cousin sent a condolence message containing the Russian phrase 'swetlaja pamiat', or 'bright memory'.

'At the beginning it wasn't at all clear that this would turn into a project,' Duve recalls. 'I simply started taking photographs during our family trips to Tiraspol. About a year and a half ago, when my grandfather died and I received those words, I found them a very fitting title for the whole project.'

What began as a private diary slowly expanded into a larger meditation on nostalgia and division. 'The idea is essentially that I tell stories through the personal but then open them up to larger themes,' he explains. 'As much as I enjoy being there, seeing my grandmother and remembering the beautiful holidays, I can't view those visits detached from geopolitical developments. An ambivalence arises that I narrate, starting from the personal.'

That ambivalence is expressed through colour and light rather than overt symbolism. 'I don't know if I would call it a strategy, but it's the mood that felt right for this project,' Duve says, noting that his studies in documentary photography and the influence of photographers he admires shaped the quiet lyricism of the pictures.



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Growing up in Germany while speaking Russian at home adds another layer of complexity. 'When I am in Tiraspol, I am seen a bit as the German… even though I speak Russian fluently,' he reflects. 'My socialisation took place in Germany and my views are shaped accordingly. I think the project reflects that as well. It shows the ambivalence that arises when someone with my background regularly travels to Transnistria and conveys how that feels from my perspective.'

Photographing his own family demanded intimacy and restraint. 'There were definitely situations I would have liked to photograph because I felt they were interesting moments, but it felt too intrusive or simply wrong,' he admits. 'Sometimes I asked, and the people didn't want to be photographed at that moment, which of course I respected. Fundamentally, though, I enjoy a great deal of trust from the people who appear in the images, which makes photographing possible and feels right for me.'

Although Bright Memory began as deeply personal, Duve hopes it resonates more broadly than that. 'It is definitely more of a personal diary, but also a statement that goes beyond the diary,' he says. Recognition from the LOBA jury, which praised the diversity of stories this year, offers welcome reassurance. 'In my studies there are always moments of uncertainty. I have had times where I wasn't sure if my work would be appreciated. That now such a well-selected jury of experts considers it good also gives me reassurance.'

Looking ahead, Duve plans to continue photographing in Transnistria while exploring other subjects. 'Up to now, I have only explored my father's side of the family. To keep my mother from being upset, I suppose I should look at her side too. At the same time, I don't want to restrict myself only to personal topics. I really enjoy photographing, and I'm interested in a wide variety of subjects beyond identity.' AP

© SERGHEI DUVE

A Century of Leica, A Future for Documentary

The 2025 LOBA awards arrive during a landmark year for Leica. The company is celebrating the 100th anniversary of the Leica I, the first mass-produced 35mm camera, whose portability helped birth modern photojournalism.

Cegarra's work reminds us that even in an age of instant images and fleeting attention, the documentary photograph remains a potent witness, one that can bridge not only borders but also the emotional distance between strangers. For more information visit **leica-oskar-barnack-award.com**

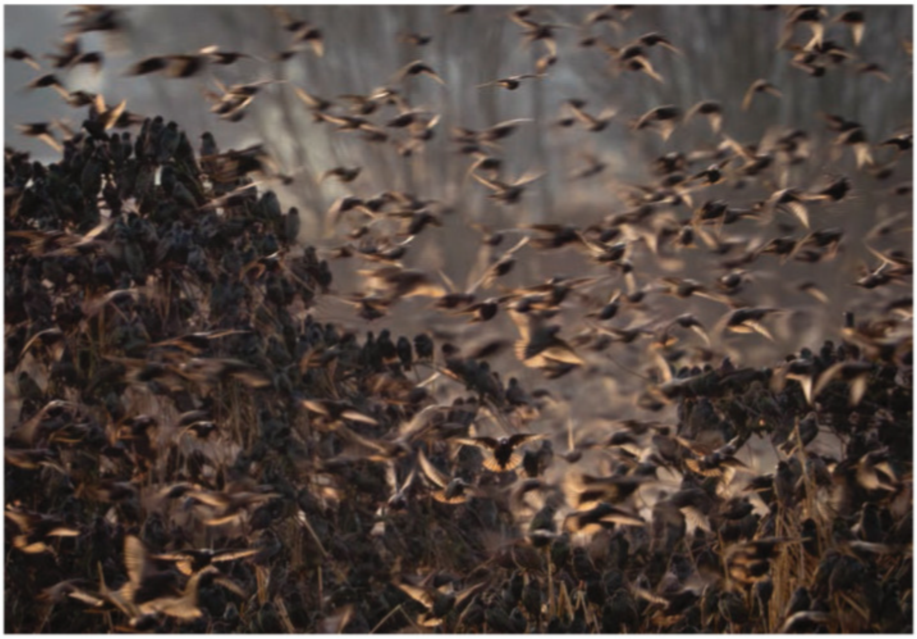
APOY Inspiration

If you're planning to enter our Movement round, which launches next week, take these tips from four of last year's top ten photographers

Stephanie Chadwick, Bristol

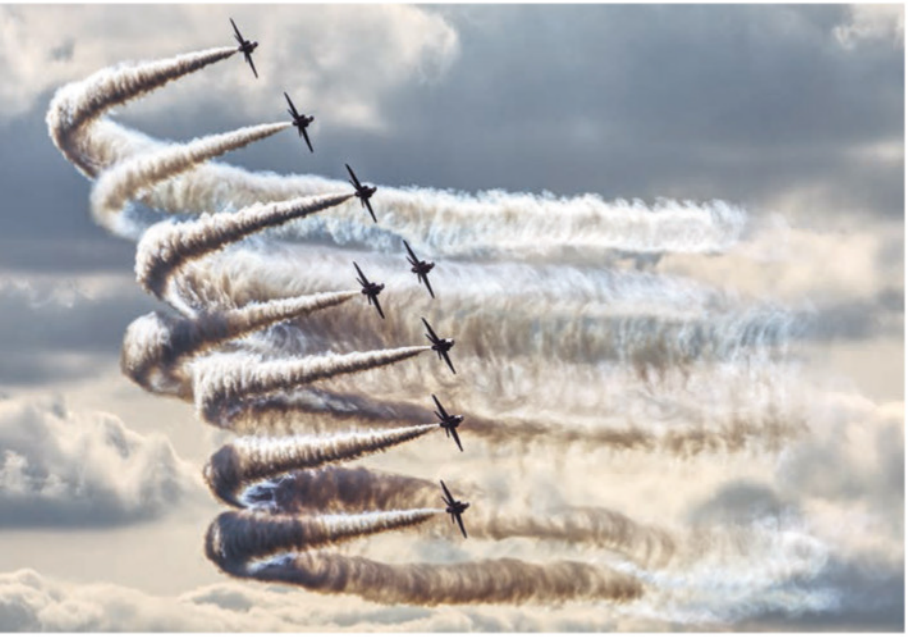
OM System OM-1, 300mm, 1/160sec at f/5.6, ISO 800

Stephanie came fifth a year ago with her action shot of a starling murmuration. The judges said: 'The almost monochromatic tones are stunning, and overall the viewer feels completely submerged in the sheer drama of this natural phenomenon.'



Stephanie says: 'I was mesmerised by the starling murmuration on a cold afternoon in January. At RSPB Minsmere in Somerset, birds began to roost very near to where I was standing by the reed beds. The noise of their chatter was deafening, along with the incredible thrum of thousands of wings. As the light faded, it seemed impossible for the reeds to bear their collective weight. As more and more descended, I took this shot with a slowish shutter speed. I hoped to give the sense of the murmuration madness that I was witnessing. One bird appears more clearly than the surrounding masses, seeking a berth for the night. What seemed like total chaos was in fact completed with extreme precision. Gradually, the birds fell quiet and all was calm.

'I had only recently changed to the OM System OM-1 and wasn't sure how the images would turn out in the very low light, in spite of some illumination from the setting sun behind. I'm pleased with the sense of movement in this amazing spectacle.'

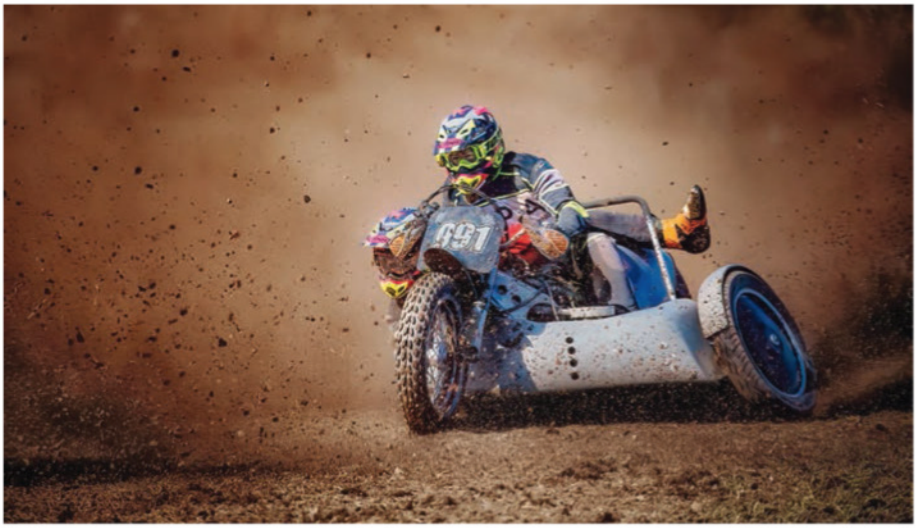


Joe Beet, Nottinghamshire

Canon EOS R5, 100-500mm at 363mm, 1/1000sec at f/9, ISO 100

Joe came tenth in 2024 with his shot of the Red Arrows. The judges said: 'As well as capturing such dynamic shapes, with the trails creating depth in the scene, we can also almost hear the roar of the aeroplanes as the pilots carry out their tricks.'

Joe says: 'I took the photo at RAF Syerston in Nottinghamshire which is only six miles from where I live. The airshow is an RAF family day so I couldn't get tickets for it but, having driven around the area previously, I knew there was a lane at the side of the airfield. I headed there on the day – as did a lot of others – so there was a bit of competition for a good spot. The photo of the Red Arrows turning was my most satisfying image of the day. It was my first outing with the 100-500mm RF lens and also the first time I had tried to photograph aircraft with my Canon EOS R5, so there were a lot of deleted images. If I had been on the airfield I wouldn't have got this shot as I couldn't have got into the right position to capture this angle as the planes turned, so my position was fortunate in the end.'



Kevin Leah, Redruth

Canon EOS 5D Mark III, 100-400mm at 400mm, 1/6400sec at f/5.6, ISO 1000

Kevin came fourth last year with his extremely well-executed shot, 'Balancing the Weight'. The judges said: 'First and foremost, his timing is spot on. We get a full picture of the rider controlling his vehicle while also tackling the corner as fast as possible.'

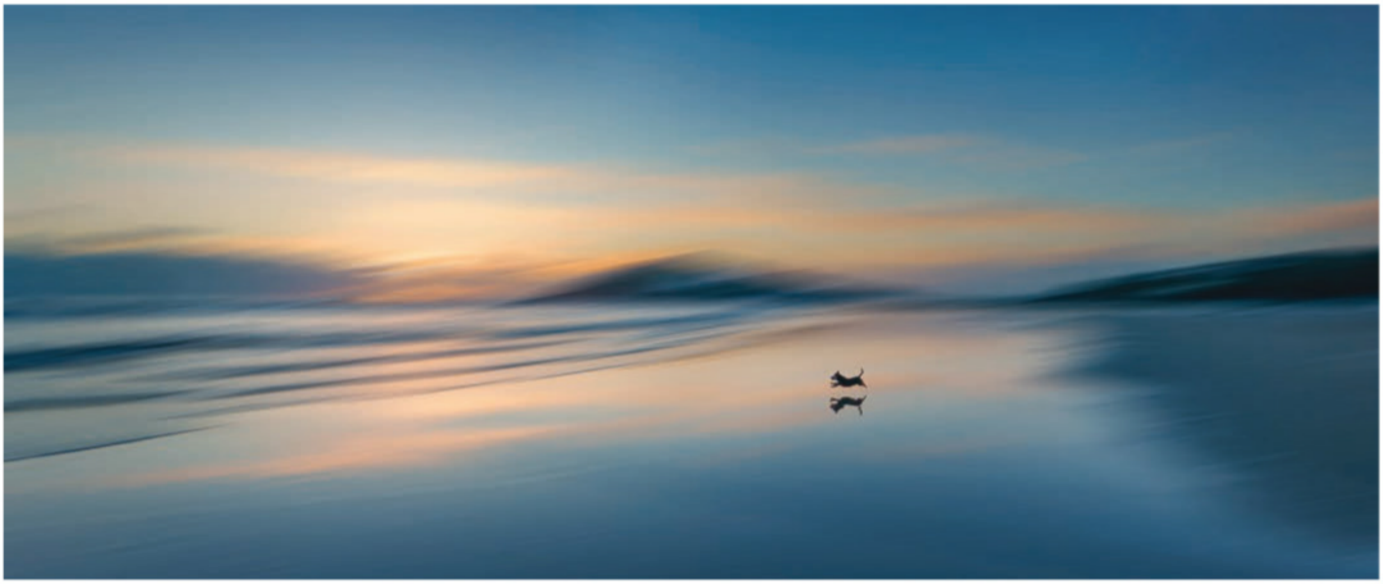
Kevin says: 'The photograph was taken with the sole intention of capturing the raw energy from motocross sidecar racing. I wanted to capture the balance between man, machine, and the unity between the rider and the passenger, each working in harmony to control the bike's trajectory.

'The background is blurred by the bike's own speed, which helps to create a contrast with the sharpness of the riders, emphasising their focus and determination.

'Lighting played a significant role in this shot; the natural light of the late afternoon bathed the scene in a warm, golden hue, highlighting the gritty texture of the dirt and the metal of the bike. This warm tone adds to the sense of action and excitement while grounding the image in the raw environment of the motocross circuit.

'The decision to shoot at this particular moment was a testament to my desire to convey the essence of speed, and for me the image captures a real essence of motocross, it's not just about the riders or the machines.

'A certain amount of post processing has been used mostly to enhance all colour tones, and to remove unwanted distractions, such as course officials in hi-vis jackets and a small area where the supporters were positioned.'



Tim Burgess, Plymouth

Sony A7R Mark IV, 24-105mm at 24mm, 1/250sec at f/8, ISO 400

Tim came second in last year's Action round, with his atmospheric and minimalist shot of a dog running on the beach. The judges said: 'The timing is great, capturing all four paws in the air and the perfect reflection below. The letterbox crop suits the subject, and even having the dog so small in the frame is the ideal approach.'

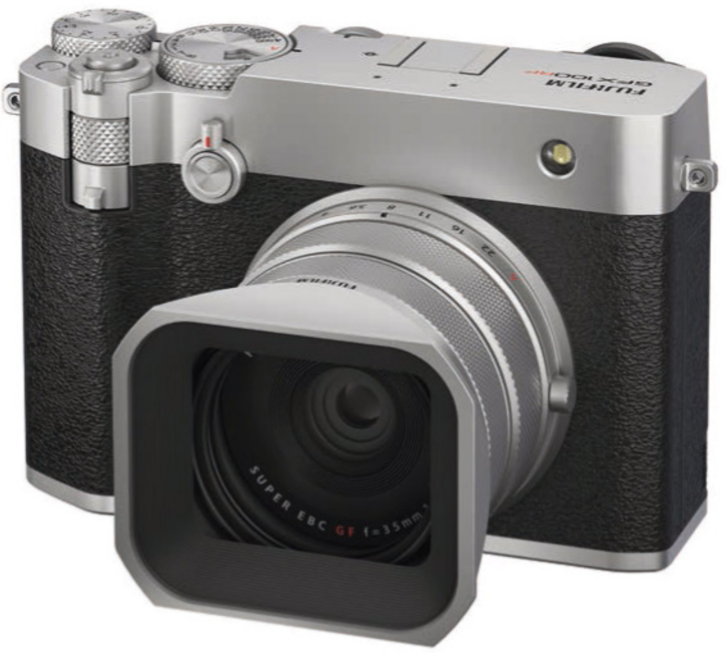
Tim says: 'This shot came about as I was attempting some intentional camera movement (ICM) images on the beach in south Devon. The tide was going out, which gave good reflections in the wet sand. I noticed a family arriving with a very excited dog. As it was let off its lead, I quickly changed my camera settings to auto, panning as the dog dashed towards the sea. On the computer, I imported a couple of the ICMs and the still of the dog mid-air. I merged the background images to create a panorama and used path blur to blend them. A simple selection mask around the dog and its reflection with a big feather allowed me to place the dog into the frame. Using the brush tool to work on the mask, I smoothed the dog into the scene. Some colour correction, a dodge and burn layer and a letterbox crop finished off the composition.'

To enter this year's APOY and be in with the chance of winning a share of £26,000 worth of prizes, visit **www.amateurphotographer.com/apoy**

At a glance

£4,699

- 102MP CMOS sensor, 44x33mm
- Fixed 35mm f/4 lens
- ISO 80-12,800 (standard)
- Up to 6fps shooting
- 0.84x, 5.76m-dot electronic viewfinder
- 3.15in, 2.1m-dot tilting touchscreen



'Really Fond' of the RF

Professional photographer **Edmond Terakopian** recounts how he's fallen in love with Fujifilm's medium-format compact, the GFX100RF

I've always had a camera with me. My reality has had a seismic shift though, from one extreme of choosing smaller-sensor cameras as a carry-around, to the other extreme of considering a medium-format camera for that role. The GFX100RF is so well designed and so compact for what it is, that it could very easily become my everyday carry (EDC). If someone had ever told me that my EDC camera could be a medium format, I really would have questioned their grasp on reality!

No other digital medium-format camera has opened up the format to such a wide audience. The best camera is the one that you have with you, so why not have the best EDC camera with you? Do read on, as I know my intro may sound surreal.

A few days after the camera was launched, around the streets of Southwark in London, a young man approached me when he spotted me working and made conversation:

Him: 'Oi, mate, is that a Leica?'
Me: 'Nope, a Fujifilm.'
Him: 'Oh, is it an X100?'
Me: 'No mate, it's a GFX100RF.'
Him: Blank stare.

This little marvel is definitely misleading, as it doesn't look like a medium-format camera. It's easily mistaken for a smaller-format camera. For me, discretion is key and this camera is absolutely discreet, in all but its performance, in which, it thunders like the bass notes from the pipe organ at the Royal Albert Hall.

The design philosophy of the GFX100RF harks back to a time when there were medium-format film cameras with a fixed, single focal length lens, from the likes of Fujifilm itself, Rolleiflex, Bronica and Plaubel.

A single fixed lens can be a hindrance in certain genres of photography. If you need a telephoto or a macro, for example, of course this isn't going to be a suitable camera. But for those purposes there are interchangeable-lens medium-format cameras to consider instead. However, in other genres of photography, the simplified approach actually speeds up and even improves the quality of work. Street, documentary and travel photography, photojournalism, and even wedding photography. We explore the scene, looking visually with one mental focal length to compose with and so react quicker to finding suitable scenarios, in these more fluid genres of photography.

I've never been a pixel-peeper or someone who has chased huge pixel counts. What I did find as I got to know the GFX100RF, though, was a change in how I sometimes composed photographs. The huge 102MP resolution, alongside the great lens, which resolves detail so

Captivated By Colour by Camille Walala. Adams Plaza Bridge, Canary Wharf, London
Fujifilm GFX100RF, 1/500sec at f/8, ISO 800

ALL PHOTOGRAPHS © EDMOND TERAKOPIAN

well, was allowing me much more complex compositions. Rather than having one protagonist, I found I was creating images with multiple points of interest, forming tapestries of interesting segments, making large mosaics of scenes from the street. After 36 years of being a professional photographer, it really is something to pick up a camera that opens an entirely new chapter in one's creativity. Never too old!

When I first held the GFX100RF, my reaction came as a pleasant surprise. 'It feels just right. It just fits,' I expressed with a smile. It's uncommon to pick up an entirely new camera and immediately feel comfortable with it. This shows just how much thought has gone into the design. 'It feels just right.' Four simple words indeed, but less simple to achieve a design that poses no obstacles to someone who tries it for the first time. It takes tremendous vision and understanding from the design team involved.

I'm a big fan of the rangefinder style of design, which means that with the camera to the right eye, it leaves a good portion of the face uncovered. I've found over the years that this really helps people be more at ease. The DSLR style ends up

Edmond with the Fujifilm GFX100RF

© PHIL DAQUILA

Ragga Ruggie, photographed in Camden Market, London
Fujifilm GFX100RF, 1/1000sec at f/5.6, ISO 2500

covering all the face and that human connection gets severed.

This past summer was our fourth annual Passionate Photographer summer street photography workshop in London, which I run with my friend and colleague Steve Simon. It was a solid week of street photography, starting in the morning and not ending until the very late hours. It culminated in 87,584 steps for the week and 6,699 photographs made on the Fujifilm GFX100RF. The camera didn't take a single wrong step. The camera's Li-ion battery went well above Fujifilm's 820 shots estimate. The red battery icon came on after over 1,100 exposures. I can't recall any camera in my career lasting that long on a single battery. Surprisingly, I only needed a second battery on a few days.

But it's f/4...

A common cry on the internet, made mainly by people who have perhaps never shot with a medium-format camera, where an aperture of f/4 is quite common. If one is constantly working in low-light environments, where an aperture faster than f/4 is a necessity, then the GFX100RF wouldn't suit. However, in practice, the low-light excellence of the sensor and performance at higher ISOs made the camera extremely usable for me, even in low-light scenarios where one wouldn't imagine the setup ideal.

Even the fastest aperture available to medium format, which at the time of writing has a small handful of f/1.7 lenses, seems too 'slow' when compared to full-frame cameras, which can go up to f/0.95. Go smaller still and for Micro Four Thirds, Voigtlander even has an f/0.8 lens. Large-format camera lenses, however, get smaller apertures, and the relevant technique often involves stopping them down further to achieve a usable depth-of-field. Thus these comparisons are of course redundant, as each format has its own technique and technical criteria.

The leaf shutter

While I have never been interested in shutter mechanisms, the leaf shutter, or as Fujifilm calls it, the lens shutter, is of huge interest. It's extremely quiet and it also introduces less camera vibration. It allows flash photography all the way up to a shutter speed of 1/4000sec. With the addition of a built-in neutral-density filter (if needed), flash can be used in bright sunlight, with full flash sync available at 1/2000sec and with some loss of the flash's burst (depending on how fast the flash unit is) at 1/4000sec. This is regular flash, too, not high-speed sync which relies on much lower power output with dedicated flashguns. This opens up many options for shooting outdoors with balanced lighting, including action photography.

That leaf shutter is so quiet that a portrait subject I was photographing from around a metre away had to ask if I had taken any pictures yet. It's so quiet that I would say the GFX100RF is not only the quietest digital medium-format camera, but from memory, probably also medium-format film camera too. In quiet moments, especially when making candid photographs from close up, which the 28mm field of view lends itself to, being exceptionally quiet is extremely welcome.

ISO sensitivity

The camera has a standard ISO range of 80-12,800 (expandable to 40-102,400). Throughout my use of the camera, I stuck to the standard range. While I love carefully crafting light in a studio environment, at heart I'm an available light photographer, so low-light performance is of importance for me. One wouldn't think a camera with an f/4 lens would be a contender, but I was left extremely impressed by the GFX100RF's raw files all the way up to ISO 12,800, so I kept shooting and pushing boundaries.

> 'At the lower ISO ranges, this camera produces just astonishing results, with mind-blowing dynamic range'

There is noise of course at this level, but it is more akin to film grain and is very pleasing. Importantly, colour and tonal range is still rendered beautifully. In really dark scenes, at ISO 12,800, the noise is more of an issue when shadows are recovered and I found needing to use LightRoom Classic's Denoise feature. I never needed to go above a strength of 24 though, which ensured keeping image detail and not making the image look plastic. Most of the time in these extreme scenarios, Denoise was in the range of tens.

The majority of the time, however, ISO 12,800 images had no need for Denoise and only some colour noise reduction. The camera produces clean results up to around ISO 5000.

It goes without saying that at the lower ISO ranges, this camera produces just astonishing results, with mind-blowing dynamic range. The colour fidelity and rendered detail is smile inducing, time and time again. Every time I thought I had got used to the quality, it would impress me again.

A new approach

One of the reasons I never took to the Leica Q range is that firstly 28mm isn't my favoured focal length and worse still, cropping to get a tighter composition around a person was never a workaround. The wideangle drawing of a 28mm lens elongates and distorts anything close to the lens and pushes back items further back within the scene. So regardless of megapixels available, cropping, especially to a 50mm field of view, never look natural.

The GFX100RF though has a 35mm lens, which on the medium-format sensor gives a field of view of 28mm, so one has much less optical distortion. So cropping to a field of view of 36mm or 50mm is much more natural-looking and thus usable. Add to this the fact that the crop is coming from a 102MP sensor, then there are no issues with file size either. These digital crops provide full-frame equivalent fields of view of 36mm at 62MP, 50mm at 31MP and 63mm at 20MP. Translated to pixel dimensions, the GFX100RF has an astonishing 11,648×8736 pixel count when set to its default 4:3 aspect ratio. At a crop of 50mm equivalent, one still gets a healthy 4836x6448 pixel image.

At the full view of 28mm, there's also a change in image aesthetic compared to full frame. I'm generally not a 28mm photographer as I don't like the rendering of objects in relation to each other, but on medium format, the field of view of 28mm, has the distortion and rendering of a 35mm lens, which is very pleasing. It's a different look.

I decided the 63mm-equivalent crop, specifically for close-up frame-filling portraits, was too severe, as features distorted too much for my tastes when filling the frame with a face. However, environmental portraits at the 36mm and 50mm equivalent worked perfectly well. I began working mainly at the 28mm and 36mm settings, happily also reaching for 50mm, flicking the perfectly placed lever on the front with my index finger, with the mental approach of shooting with three focal lengths. This quickly became second nature.

A child plays in a puddle in the summer rain. Covent Garden, London
Fujifilm GFX100RF, 1/1000sec at f/4, ISO 400

I chose to configure in the settings for the crops to fill the viewfinder, so I still composed with purpose, old school. One can also choose to still see the full sensor frame, with a crop box shown around the actual crop. It's important to realise that this is different to shooting loosely and cropping on a computer, as one is still composing properly, resulting in better photography.

The menu system

The GFX100RF has a well thought out and presented menu system, which thankfully doesn't need a PhD or Enigma Machine to decipher. One thing initially puzzled me, however: why was the face and eye detect function on a separate menu to the subject and animal detect options? The button by the shutter release is set to rapidly enable or disable

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Shawarma House
DAM
119 DINING R

A Lebanese late night meal on atmospheric Brick Lane, London
Fujifilm GFX100RF, 1/125sec at f/4, ISO 2000

this function as needed, making for a very fast operating camera. Well thought out indeed.

Autofocus

Previously, autofocus on all medium-format cameras was quite leisurely, with glacial being the preferred speed of movement. Not so on the Fujifilm GFX cameras, which have very impressive AF, with performance and function increases on the latest generations, of which the GFX100RF is the newest addition. A pocketable camera wielding a monstrous 102MP sensor with Intelligent Hybrid AF (TTL contrast AF/TTL phase detection AF) is quite a thing.

To really push the camera, I decided to go to a dimly lit skatepark, with the previously unthinkable idea to photograph skateboarders, randomly moving around, jumping, going in and out of the light. On continuous AF, no less. To my pleasant surprise, the camera locked on and continued to focus, behaving impeccably.

With people on the street, or set-up portraits, in AF-S with face and eye detection, the camera was exceptionally capable, nailing the focus time after time.

Dynamic range

I'm never really interested in technical minutia, concentrating more on how a camera works in real-life situations and the image quality from actual work. For me the feel of the image is paramount. I got curious though, as I was in disbelief when looking at the quality of the results.

Expose intelligently and you will get rewarded with a phenomenal range of detail, subtle gradation and stunning colour rendition. Fujifilm doesn't publish an official figure for stills photography, but having asked the question, there is a general consensus among their technical people that for stills photography, shooting single frame, lossless or compressed raw, the camera can produce a 16-bit file that records around 14 stops of dynamic range! Switching to a continuous drive sees a small drop to 14 bits, with an incrementally lower dynamic range. It's worth noting that I never shot single 16-bit raw files, always preferring the lower continuous drive mode, which gave me 14-bit raw files. It's these relatively speaking 'lower quality' files which have impressed me so much.

Is medium format for everybody?

Aspiration pushes us and can inspire. The GFX100RF has made it much easier for photographers to get into digital medium-format photography. It's an easy to use and well-priced camera, although costly. However, as with everything more esoteric, there are considerations. If one's technique isn't on point, this medium-format camera will magnify the photographer's flaws. Improve your game and you'll be rewarded. Slow down a little and be more thoughtful about decisions made. Good photographs are made, not taken. What this camera brings to one's work is huge!

My biggest learning point was finding out what shutter speed I can get away with for street photography. The 102MP sensor really demands your best technique and not having IBIS also means that there is no safety net. I started experimenting at 1/125sec and

Borough Market, London
Fujifilm GFX100RF, 1/250sec at f/9, ISO 160

South Bank Skate Park, London
Fujifilm GFX100RF, 1/2000sec at f/5.6, ISO 1600

found my hit rate suffering with too much camera movement. I decided that 1/250sec was my default minimum. I ended up shooting mainly at 1/500sec when walking around more vigorously, looking for pictures. Situations where I was still and had time, going down to 1/80sec worked perfectly well.

I found my preferred technique was to use auto ISO and manually choose my aperture and shutter speed, which is so straightforward with a proper shutter speed dial and aperture ring. I would then work the exposure compensation dial as needed, with the camera's excellent EVF to my eye.

Conclusion

Personally, I would ideally prefer a 40mm to 50mm field of view. I've been so impressed, though, that I find myself constantly compromising to adapt to the 28mm and 36mm fields of view primarily, occasionally cropping up to 50mm. I'm so taken by this camera that I find myself organically changing how I look at things. This reminds me of stories my dear friend and colleague Ian Berry from Magnum Photos would share, of passionate discussions with Henri Cartier-Bresson who loved the 50mm focal length, to Ian's beloved 28mm focal length. The reality is there isn't a correct answer, only great photography matters.

For £4,699, one gets a 102MP medium-format camera, with a stellar lens included. At the time of writing, the closest alternative option is the Fujifilm GFX100SII which costs £300 more, body only. Getting a lens that is close in focal length would require adding the Fujinon GF30mmF3.5 R WR at £1,649, or the cheapest option of the Fujinon GF35-70mmF4.5-5.6 WR at £849. While the GFX100SII is technically a much more versatile option, bringing with it the ability to change lenses, it is also bigger, heavier and more costly.

I've had to ask myself, would this GFX100RF be as appealing to me if it were thicker, heavier, nose-heavy and costlier? I wish it had IBIS, but this would have negatively affected the form factor. Same goes for a faster aperture lens. Holding the camera, I know why f/4 was chosen. So, having used the camera extensively, I can attest that these compromises have resulted in an absolutely fantastic camera, as they are not compromises that detract, but ones that add up to a great user experience. A camera that you just pick up and want to always have with you, as opposed to a niche tool to only take specifically when needed.

I was having a discussion with a close photography friend and commented that the GFX100RF was one of my absolute favourite cameras. What I was saying came out so naturally that it caught me off guard. I analysed what I had just said, as it was quite a statement to make. However, my comment stood. You can try to imagine how many cameras I've used in 36 years of professional photography and countless camera reviews. It is one of my favourite cameras. It's amazing that an entirely new model fits so effortlessly into one's work and produces stunning imagery from day one of use. It feels just right. It just fits. AP

You can see more of Edmond's work on **Instagram @terakopian**. Full-size image files of the photos in this article can be viewed at **flickr.com/terakopian/albums**

Southbank Sunset, London
Fujifilm GFX100RF, 1/500sec at f/11, ISO 640

SIGMA

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135mm F1.4 DG

Sigma Imaging (UK) Ltd, 1 Little Mundells, Welwyn Garden City, Hertfordshire AL7 1EW | 01707 329999 | sigmauk.com | youtube.com/@sigmauk | instagram.com/sigmauk

This lens is designed for shooting such things as sports and wildlife
Panasonic S5IIX, 500mm, 1/2000sec at f/8, ISO 2000

Panasonic Lumix S 100-500mm F5-7.1 OIS

Panasonic's longest full-frame telephoto zoom brings 500mm reach in the size of a 400mm zoom. **Andy Westlake** finds out whether there's a catch

The Lumix S 100-500mm F5-7.1 is Panasonic's longest zoom yet for its L-mount full-frame mirrorless system. It's small and lightweight given its 500mm range, being similar in size to conventional 100-400mm zooms. It should appeal to photographers shooting distant subjects, including sports, wildlife, airshows, motorsports, or other kinds of action photography.

However, while this may be Panasonic's longest full-frame zoom, it's not the only option for L-mount users. Instead, it's up against two fine alternatives from Sigma. Firstly, the 100-400mm F5-6.3 DG DN OS is about the same size, but offers a shorter zoom. Meanwhile the 150-600mm F5-6.3 DG DN OS provides even longer reach, but is much larger and heavier in return.

At £1,799, this 100-500mm lens costs rather more than either of these rivals (£899 and £1,199, respectively). But it's less expensive than similar full-frame telezooms from the likes of Canon, Nikon and Sony. On paper it certainly provides a tempting combination of long zoom range and portable dimensions, but do the results justify the outlay?

Features

Optically, Panasonic has employed 19 elements in 12 groups, including 2 extra-low dispersion (ED) and 2 Ultra-ED (UED) glass elements to suppress colour fringing due to chromatic aberration. In addition, 2 elements made from ultra-high refractive (UHR) glass are used to correct for field curvature.

A Dual Phase Linear

Autofocus works well with large, predictable subjects
Panasonic S5IIX, 100mm, 1/1000sec at f/5, ISO 250

Motor drives the focusing, promising fast and silent autofocus. The minimum focus distance increases from 0.8m to 1.5m as you zoom in, with a maximum magnification of 0.36x. Focus breathing is suppressed optically, and equally importantly, the focus shouldn't drift as you zoom in and out.

Built-in optical stabilisation promises up to 7 stops of shake reduction. The barrel boasts dust and splash-resistant construction, and a fluorine coating helps keep the front clean of raindrops or fingerprints. The lens should also work in temperatures of -10° C.

A removable tripod mount ring comes in the box and features an Arca-Swiss compatible foot. You also get a large cylindrical hood, and the lens takes 82mm filters.

For those who need even greater reach, the lens works with teleconverters, with the short end limited to its 150mm setting via a switch on the barrel. With the DMW-STC14 (1.4x), you get a 210-700mm F8-10 lens, while with the DMW-STC20 (2x), it's a 300-1000mm F11-14.

Image quality holds up well for close-up shooting
Panasonic S5IIX, 500mm, 1/640sec at f/9, ISO 2000

Build and handling

Physically, the Lumix 100-500mm measures 92mm in diameter by 196.1mm in length, and weighs in at 1,285g on its own, or 1,595g including the caps, hood and tripod mount. This makes it noticeably smaller and lighter than other 500mm telezooms.

I tested the lens on the 24MP Panasonic Lumix S5IIX, and I found they gave a very workable combination. The setup was easy to use hand-held, with no need for any kind of support. As a result, after my first shooting session I removed the tripod mount ring and left it at home.

Build quality feels nicely robust, despite the relatively light weight. The lens extends by about 8cm on zooming, and there's no play or wobble of the front section at the 500mm position. The only slight disappointment is that the tripod collar doesn't click at 90-degree intervals.

As for the control layout, it's pretty conventional, with a wide zoom ring at the centre of the barrel, and a manual-focus ring towards the front. Switches on the side control AF/MF, OIS mode, and the focus limiter, with the latter restricting the minimum distance to 5m. This should reduce hunting for subjects that aren't going to get very close.

A lens-function button is provided on the side. It's quite small, but it falls naturally under your thumb in landscape format. However you don't get a second button for vertical shooting.

Panasonic has added a new ring for adjusting the zoom tension, which is marked from 'smooth' to 'tight'. Unfortunately on my review sample, it had very little effect. Even with it set to the smooth position, I couldn't zoom quickly from 100mm to 500mm or back again. This could be a problem for subjects such as sports. Panasonic tells me it will be resolved in full production lenses, so fingers crossed that this is indeed the case. If it might be a problem for you, I'd advise getting your hands on the lens before buying, if possible. However, the flip-side is that the lens is immune to zoom creep.

Image stabilisation is extremely effective
Panasonic S5IIX, 200mm, 1/15sec at f/9, ISO 100

Autofocus

When it comes to autofocus, the lens is fast, silent, and accurate, no matter where the subject is placed within the frame. I also found that it keeps up well with relatively large and predictable subjects that the S5IIX found easy to lock onto. I achieved a good level of success shooting motorbike racing, trains, and airliners. With such subjects, the lens appears to do everything the camera asks of it.

Unfortunately, I had much less success with fast, erratically moving subjects such as birds in flight. If the camera recognises them and manages to focus the lens in time, it'll usually track quite effectively. The problem is that this doesn't happen very often. But chances are, that's a weakness of the S5IIX's autofocus system, rather than a flaw with the lens itself. Another frustration is that if you have the lens focused on a distant object and try to shift to something much closer, or vice versa, it has a bad habit of getting stuck and not trying to reacquire focus.

On a more positive note, videographers will be pleased to hear that there's no zooming effect if you pull focus from one subject to another. Likewise, if you manually focus on a subject, it'll stay in focus as you zoom.

Performance

I've been really impressed by the images that I've got from this lens. It's really sharp all the way across the frame throughout the zoom range, even at maximum aperture. This is important with the kind of subjects the lens is most likely to be used for, as you'll often be shooting with the aperture wide open to keep shutter speeds high. Also, with unpredictable subjects such as wildlife, chances are you'll frequently find yourself cropping your images from well off-centre. That's absolutely no problem here. Sharpness holds up well at close range, too, with the lens delivering good results at its minimum focus distance.

The image files look very clean, with no distortion or colour fringing and minimal vignetting. If you turn off profiled software lens corrections, you'll see some pincushion distortion creeping in. But it's pretty mild, and honestly, there's no good reason to disable corrections anyway. Most users will only see the perfectly corrected images.

The lens's inherent sharpness is aided by Panasonic's optical stabilisation, which works exceptionally well. I was able to get crisp hand-held images pretty consistently at shutter speeds as low as 1/15 second. Chances are that for many of the subjects you're likely to shoot with this lens, you won't want to use speeds this slow anyway, as motion blur will become a problem. But it does help you compose your images accurately, and that's really important at such long focal lengths.

Out-of-focus backgrounds are rendered nicely, too, especially when they are quite distant and the subject is fairly close. Of course, it's possible to trip up the lens occasionally, and end up with some messy-looking results. But that tends to be true with most lenses.

Perhaps the biggest point to note with this lens, though, is that like all small maximum-aperture telezooms, it is distinctly light hungry, and you'll often have to boost the ISO considerably to accommodate the fast shutter speeds of 1/2000sec or higher that can be required to freeze subject motion. As a result, you'll get the best results in bright, sunny conditions. On dull days with flat light, the results are likely to be disappointing in comparison. There's also a natural temptation to shoot lenses like this over very long distances, which can lead to softening and distortion from atmospheric effects such as heat haze.

Verdict

With the Lumix S 100-500mm F5-7.1 OIS, Panasonic has created a fine telephoto zoom for L-mount users. It's impressive how the firm has managed to squeeze 500mm reach into the size we'd expect for a 400mm zoom. The result is a lens that's great for photographers shooting such things as wildlife or sports, who want to get extended zoom range in a portable package.

In fact, there's a lot to like about this lens, and very little to criticise. Optically it's very good indeed, and the stabilisation is uncannily effective. It's lightweight and easy to handle, too.

Autofocus is fast, silent, and well-behaved for video. However, my biggest disappointments came with its reluctance to shift focus though long changes between near and far, and to track erratically moving subjects. Much of this must be blamed on the camera, though.

Overall, though, I was impressed by the 100-500mm. It offers a useful middle ground between the Sigma 100-400mm and 150-600mm zooms, giving that bit extra reach for those who don't want to carry around a larger lens. Its price is steep in comparison, though, at least at launch. But if you don't mind that, it's a fine choice for L-mount users looking for a long telezoom.

Data file

Price £1,799
Filter diameter 82mm
Lens elements 19 (2 UED, 2 ED, 2 UHR)
Groups 12
Diaphragm blades 11
Aperture f/5-7.1 – f/29-40
Minimum focus 0.8-1.5m
Maximum magnification 0.16-0.36x
Length 196.1mm
Diameter 92mm
Weight 1,285g (1,595g with accessories)
Lens mount L-mount
Included accessories Caps, hood, tripod ring

Amateur Photographer Testbench Recommended ★★★★½

3 Legged Thing Axis 34

Andy Westlake puts this new camera strap based on QD connectors to the test

● £56 (Kickstarter price) ● 3leggedthing.com

The Axis 34 is one of a new family of camera straps from 3 Legged Thing. It's 34mm wide and readily adjustable in length across a 101-163cm range, using two large metal clips. This allows it to be worn in various ways: around your neck, over a shoulder, or cross-body. But where it differs from other straps lies with how everything fits together using Quick Detach (QD) connectors.

So what's QD? It's a chunky, robust metal connector that can be quickly attached or detached at the push of a button. When the connector is plugged into its socket, it can swivel freely. This allows the strap and camera to adjust to the most comfortable position.

The Axis 34 strap has QD connectors at each end, plus a unique '4-axis QD buckle'. One connector plugs into the buckle to form a loop, while the other fits into an Arca-Swiss plate that screws into your camera's tripod socket. The firm also makes L-brackets with QD sockets to fit a wide range of cameras, which you could use instead.

One advantage of this design is that it doesn't need connectors that hang off your camera's strap lugs. It does, however, leave the camera dangling upside-down from its tripod socket. So whether you take to it or not will depend on how comfortable you are with this idea. After several long walks carrying my Sony A7R V this way, I'm confident that it's perfectly secure. You just need to make sure everything is fixed together properly.

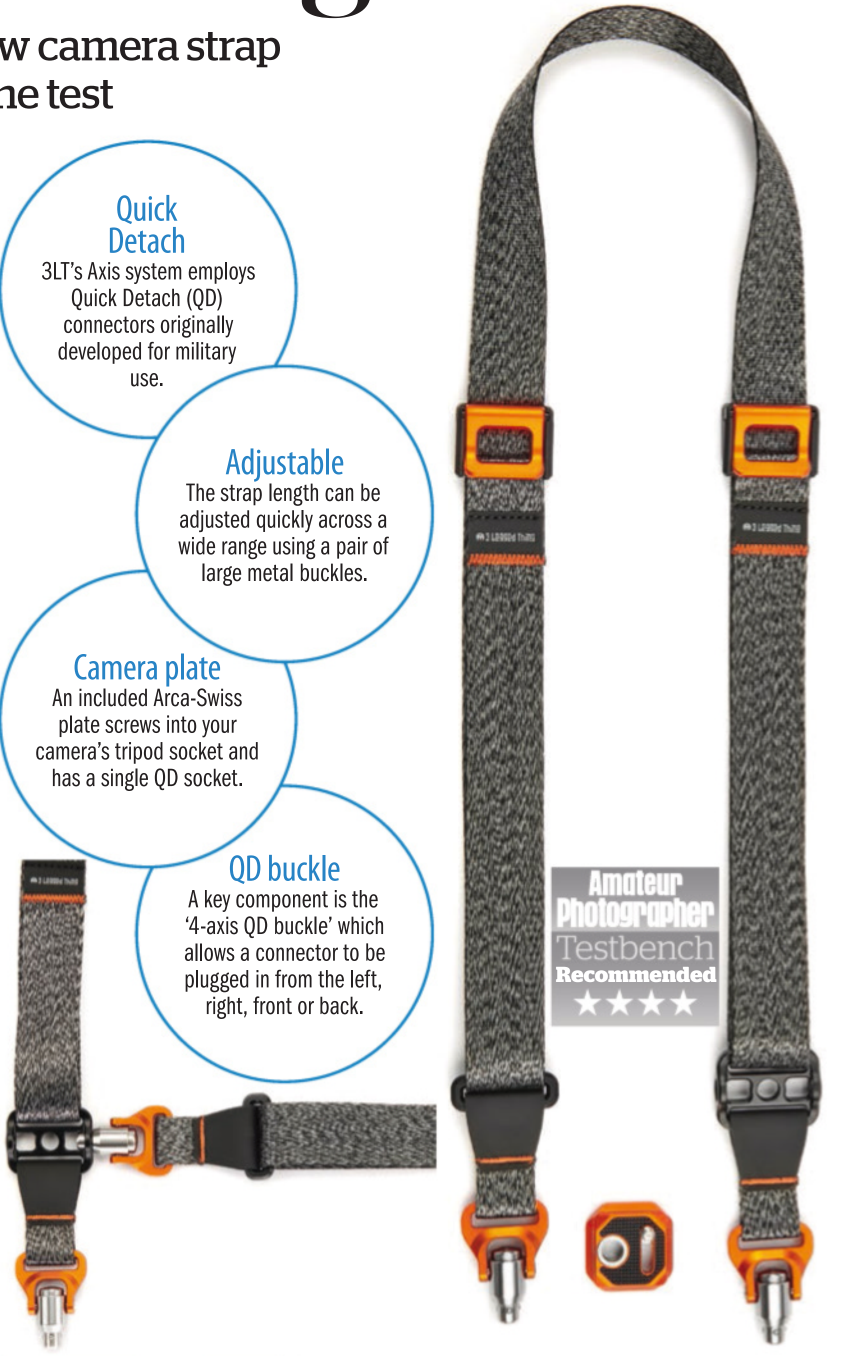
I preferred to use the strap cross-body style with my camera on my left, which works best by plugging the QD connector into the right side of the buckle. Occasionally, though, I switched to using it as a neck or shoulder strap. In this case, it found it most comfortable with the connector plugged onto the front of the buckle.

There are a couple of caveats. Firstly, the strap material has no kind of grip, so when I wore it over one shoulder, I was worried it might slide off. But there's a variant with a shoulder pad that would probably work better here. Also, the QD connector sticks out by about 2cm beneath the camera plate, which means you may well need to remove the strap whenever you stow your camera in a bag. That's not necessarily a problem, though; it just requires a different mindset.

ALL PRICES ARE APPROXIMATE STREET PRICES

Verdict

3 Legged Thing has come up with an interesting new take on how camera straps can work. It's versatile, well-made, and quick to use, although it does have its own quirks. But if you like the look of the concept, in practice it works very well.



Quick Detach
3LT's Axis system employs Quick Detach (QD) connectors originally developed for military use.

Adjustable
The strap length can be adjusted quickly across a wide range using a pair of large metal buckles.

Camera plate
An included Arca-Swiss plate screws into your camera's tripod socket and has a single QD socket.

QD buckle
A key component is the '4-axis QD buckle' which allows a connector to be plugged in from the left, right, front or back.

Amateur Photographer Testbench Recommended ★★★★

At a glance

- Multi-mode camera strap
- Uses QD connectors
- 34mm wide
- 101-163cm long
- Attaches to camera via tripod plate
- Available in four colours

THE AXIS STRAP FAMILY

The Axis family includes a set of three similar straps, with numbers in their name that denote their widths in millimetres. The 34 is the mid-sized option, nestling between 24mm and 44mm variants. There's also an Axis Pulse wrist strap, plus Sling and Double Sling straps. All use QD connectors.

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LETTER OF THE WEEK

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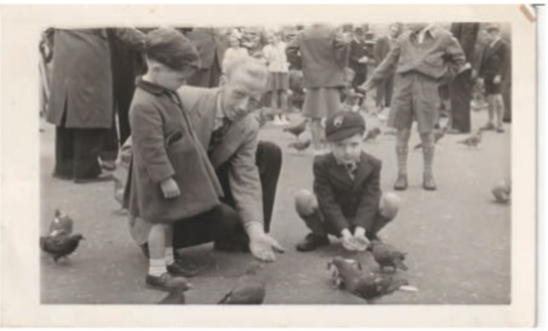
John Ryan with his dad and brother, Trafalgar Square, 1953

What an excellent article John Wade produced about the inimitable Max Wall and Trafalgar Square (*Final Analysis*, 14 October). Yes, in my early childhood it was de rigueur for mums and dads to take the family to feed the pigeons in Trafalgar Square. I have many happy memories of the Square and have had my photo taken, feeding the pigeons with those 6d bags of seed, on many occasions. I have attached one of the first, taken in 1953, of me, in school uniform, and with Dad holding my younger brother. I have others including from my time in the Army when I took my best Army pal, a gamekeeper's son from Selkirk, to see the Square, and in each of them we are surrounded by pigeons. I do understand why the council wanted to get rid of them as they do pose a health risk, but to me, they are still sorely missed. **John Ryan**

What a wonderfully evocative image! We are glad you found John's *Final Analysis* interesting – he is a national treasure especially when it comes to vintage cameras and we are very lucky to have him writing for AP.

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Photography really is therapy

Thank you for such an inspirational article, *Light after loss* (7 October).

After three years of being a full-time carer, I have recently suffered a bereavement which has left me experiencing a challenging period in my life, so I'm now taking the time to reconnect with my creative hobbies while re-evaluating my future. I have found that nature photography, especially plant portraits, is a therapeutic way to recover from the stresses of the past few years and look forward to recording my local environment in words, photographs and drawings in the form of a nature journal.
Karina Weeks

We have had a lot of correspondence about this issue, so we are really glad that the articles struck a chord with readers. Please do keep up the nature photography, Karina.

Gavin Stoker's *Viewpoint*

A good walk, not spoiled

Gavin Stoker hits the nail on the head with his 21 October *Viewpoint*. Being out walking with a camera is more therapeutic than popping antidepressants. Also, walking lowers the blood pressure to a very healthy level. Whilst out with my heavy DSLR I'm more attuned as if I'm an alien documenting this new-found world. Wearing my DSLR like a badge of honour, the inhabitants approach me for a chat. I also photograph them, promising to send them a copy of the photo. Making a fuss of their dogs always breaks the ice.

Sharing a pleasant moment with a stranger, thanks to the DSLR hanging on my chest, increases my serotonin. Giddy, returning to planet Earth with my catch of the day to edit on my monitor also boosts my serotonin, especially when I share my catch with family and friends.

Thanks for an incredible magazine. Subscribing is like being in a fantastic camera club with news, fresh ideas and sharing opinions and experiences.
John Heywood

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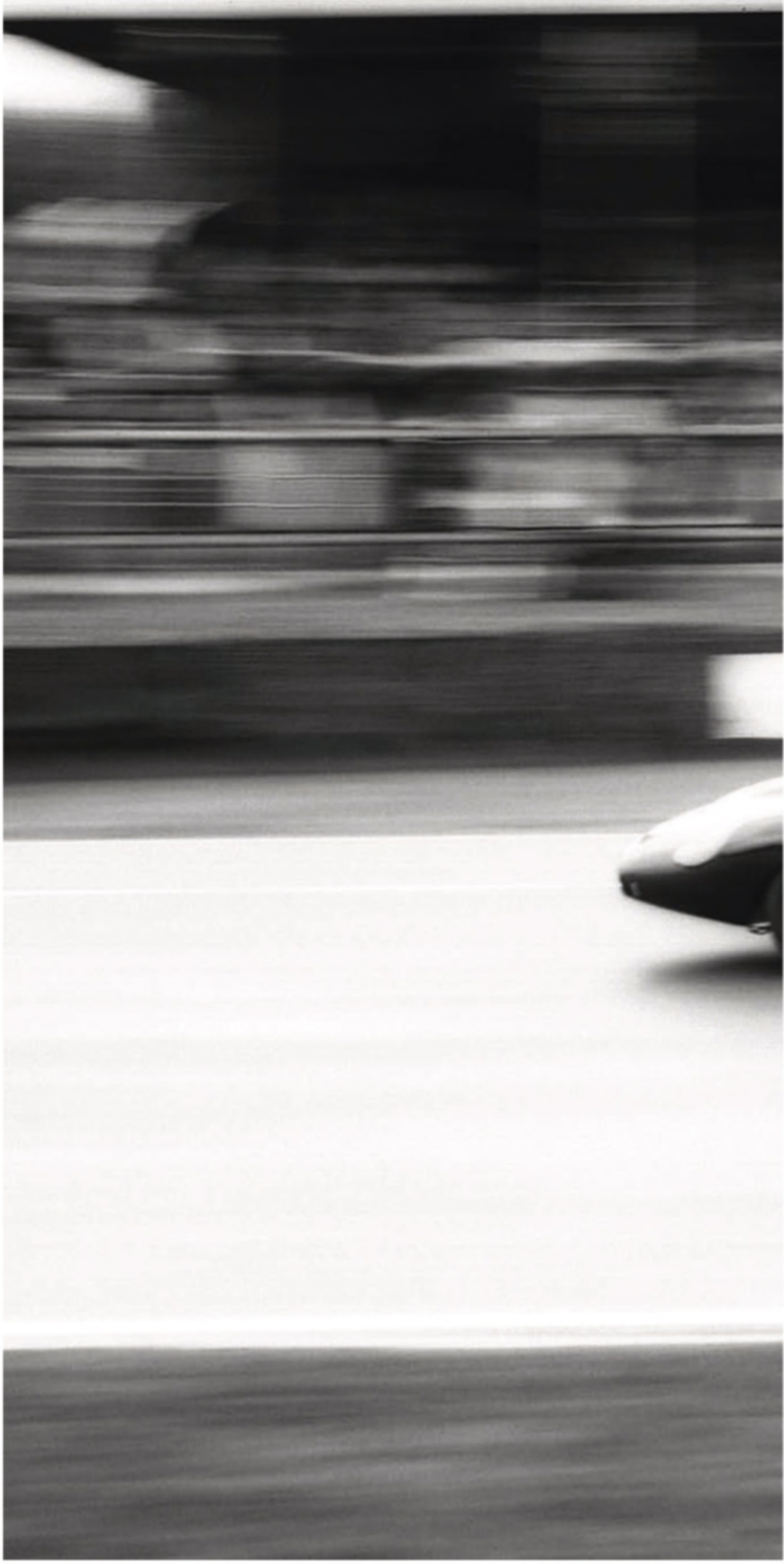

Revive & Thrive
by Natasha Winter

Leica CL, Ferrania P30 film, developed by Analogue Wonderland

'I was excited to go to Goodwood Revival to take film photos of racing for the first time. Unfortunately the shutter on my camera jammed, but thankfully my partner let me use his Leica CL. I am very pleased with how my images turned out, and I'm looking forward to doing future photography like this!'

Instagram: @natasha.photography
Website: natashawinterdesign.com/photography

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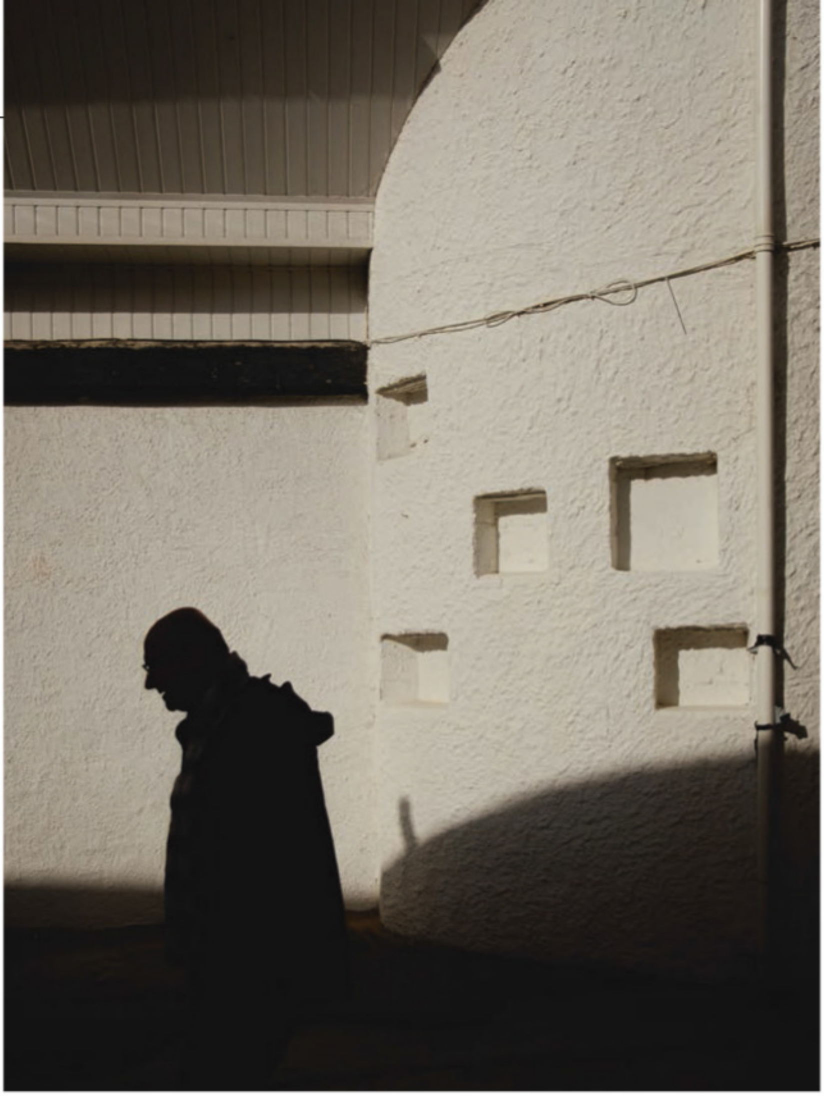
It's good to share

Whisper of the Wall
by Daniel Goody

Fujifilm X-T2, 23mm, 1/1000sec at f/16

'This shot was taken on a recent trip to St Ives. I was drawn to the way the light fell on the square shapes on the textured wall. The geometric cutouts and curved architecture add a visual rhythm that contrasted well with the dark silhouette of the gentleman passing by.'
Instagram: @dangoodyart



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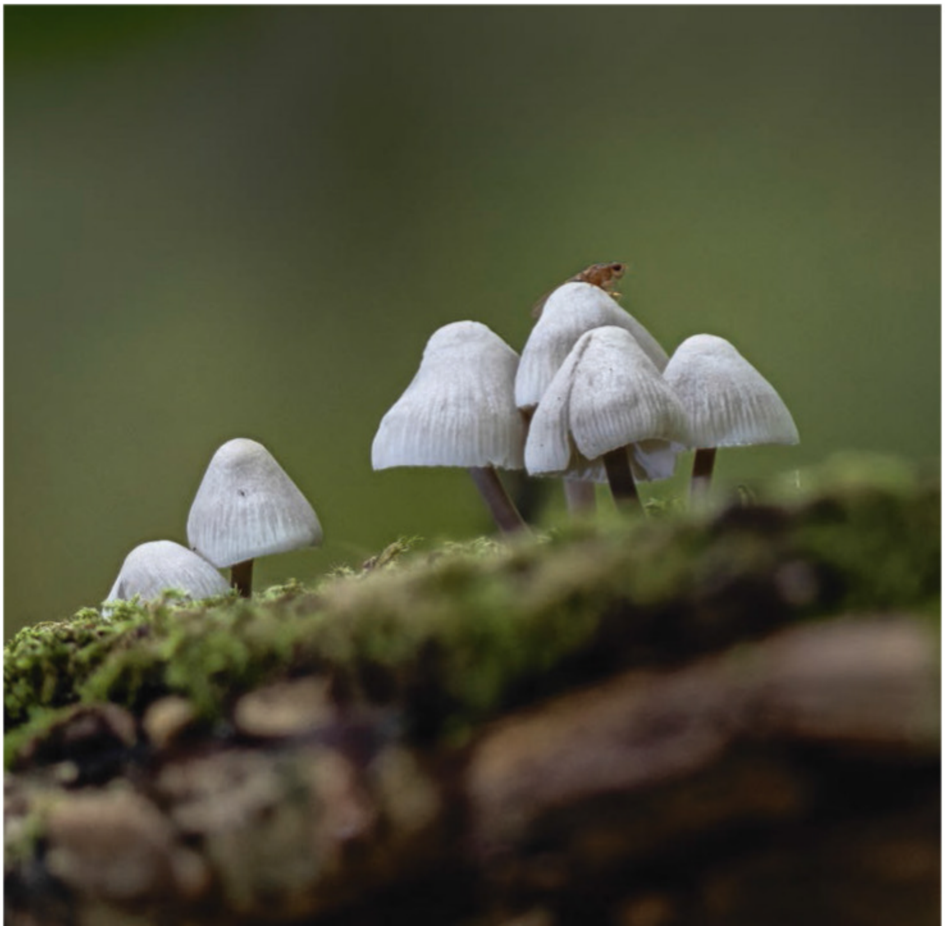

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On the March
by Steve Granger

Canon EOS 90D, Sigma 105mm macro lens, 1/60sec at f/2.8, ISO 100, natural light with pen torch to fill shadows, 15-image stack

'Autumn's one of my favourite times of year, I can get out in the woods looking for fungi. I only had my beanbag to rest the camera on, so I wasn't as high as I liked. But the low angle gives the impression of this group marching over the log.'
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SL66 Complete	E+	£1,099
SL66 Complete	E+	£999
2.8C Xenotar	Exc	£799
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2.8GX	E+	£2,499
2.8GX	E++	£2,699
3.5 MX-EVS	E+	£499
3.5F Planar Type 1	E+	£749
3.5F Planar Type 3 - Metered	E+	£949
3.5F Planar Type 4 - Metered	E+	£1,349
T - Grey Metered	E+	£649
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T Black - Metered	E+	£749
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T Grey	E++	£799
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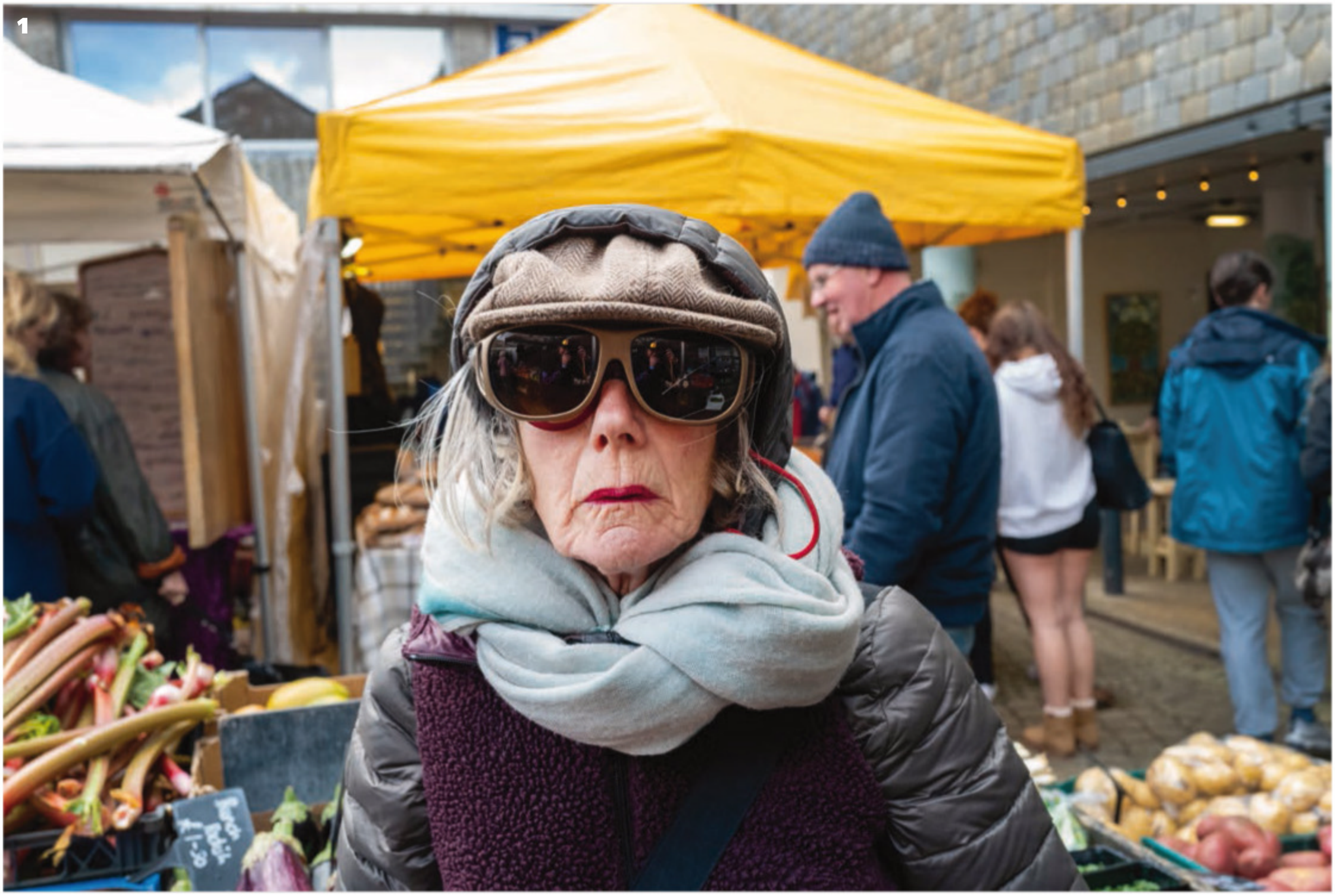
Reader Portfolio

Spotlight on readers' excellent images and how they captured them

1



Ryan Hardman

About Ryan
Ryan has a passion for street photography and people pictures in particular. See more of his images on Instagram at @ryanhardman.photography.

How did you get into photography?
I started photography with a GoPro and capturing shots of surfing and mountain biking, which led me to photograph other subjects that weren't focused on extreme sports. I then studied at Plymouth University, which propelled my photography, particularly my love for street photography.

What are your favourite photographic subjects and why?
People are my favourite photographic subjects. I love capturing people's individuality and quirkiness through the lens of my camera and sharing 'unusual' sights on Instagram. I love that people are unpredictable, and when going out to take photographs, I never know who or what I will come across; the unknown makes for an exciting shoot! There is always the hope that I will capture something truly unique when the stars align, the subject and architecture come together, and I get the perfect shot.

What do you love about photography?
I love that there are endless subjects and ways to photograph, and you can take an incredible photograph wherever you go. Unlike other hobbies, photography isn't bound by season or weather, and I can easily integrate it into other daily activities like visiting a new town or attending an event.

What are your favourite photography books?
On the Night Bus by Nick Turpin, *Harrodsburg* by Dougie Wallace, and *England Uncensored* by Peter Dench.

What was your first camera?
An Olympus all-weather camera that I could use underwater to capture extreme sports.

Current kit?
Leica Q2 reporter edition.

Favourite lens?
A fixed Summilux 1:1.7/28 ASPH.

Bug Lady
1 I was walking through the market and noticed the subject wrapped up. It looked like she was from another planet. I waited for her to walk towards me and clicked the shutter once she was super-close to the camera.
Leica Q2, 28mm, 1/500sec at f/5.6, ISO 1600

NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

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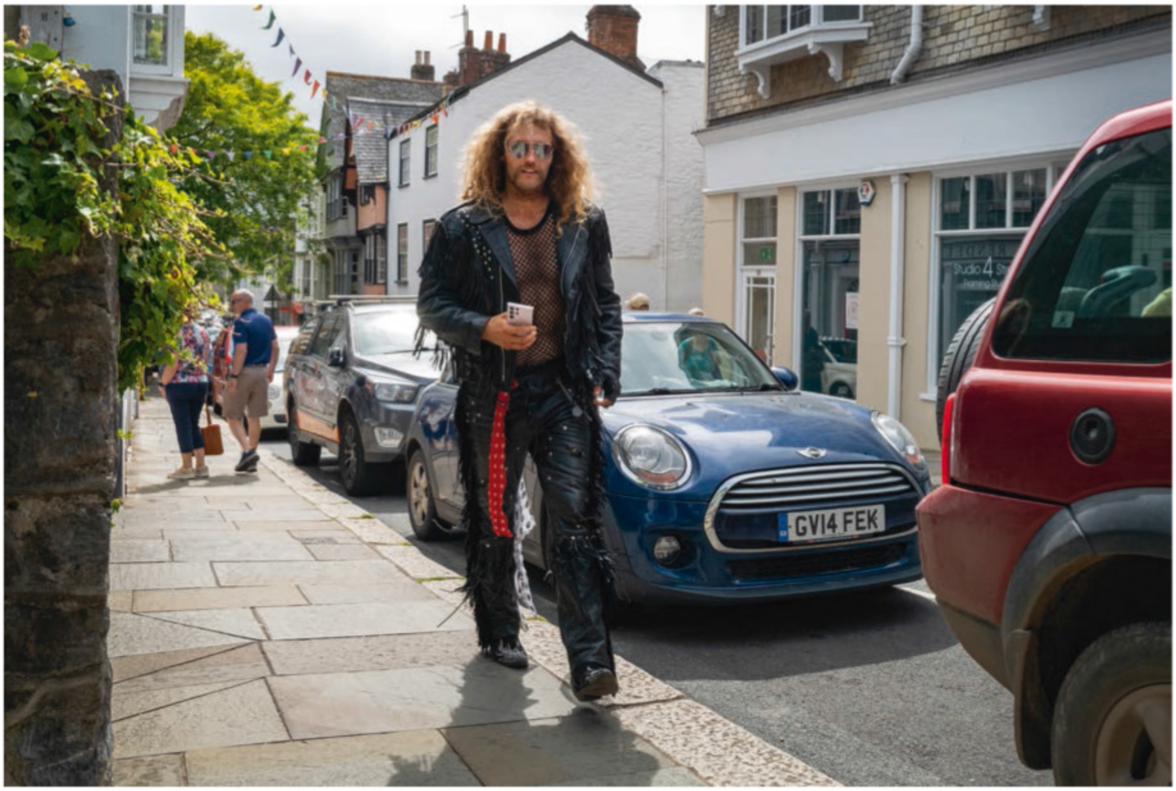
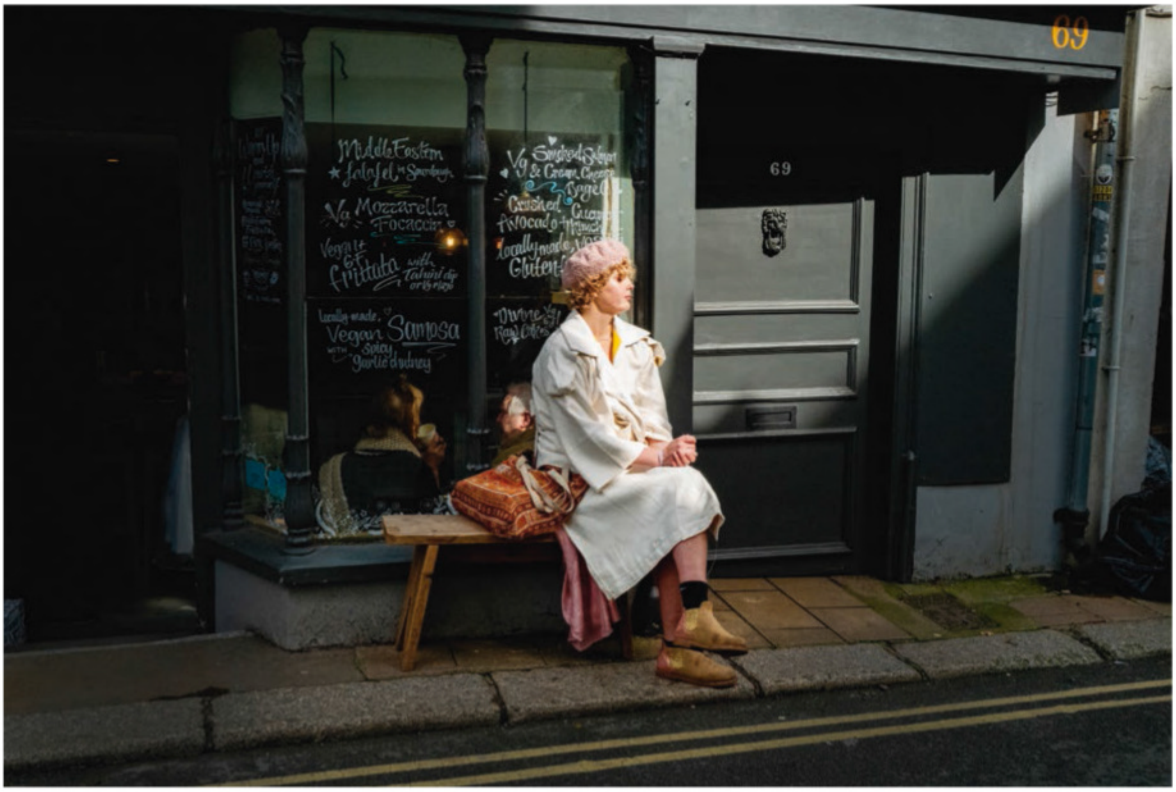
Submit your images
See page 3 for details of how to submit. You could see your photos here in a future issue! Please note: the prize is subject to change.

Rocker

2 The rocker was a subject I have been wanting to photograph for a long time but never found the right opportunity. He was walking up towards the market and the day was super-hot but he was still in full leathers. When I captured the image he said, 'Sorry – I've ruined your picture.' I replied, 'No – you've made it.' I have found complimenting the subject always helps for an easier experience when capturing candid subjects.
Leica Q2, 28mm, 1/100sec at f/9, ISO 640





Woman in Light

3 I was desperate to capture an image with big contrasting shadows as it's difficult to achieve this in my local town. This woman was outside a coffee shop and when I saw the way the light was falling across her I knew I had to capture the image, but I also wanted the building and Totnes within the frame to give context.
Leica Q2, 28mm, 1/2000sec at f/11, ISO 3200

Favourite accessory?
My trusty Pelican case ensures everything stays safe!

Dream purchase?
Leica M11.

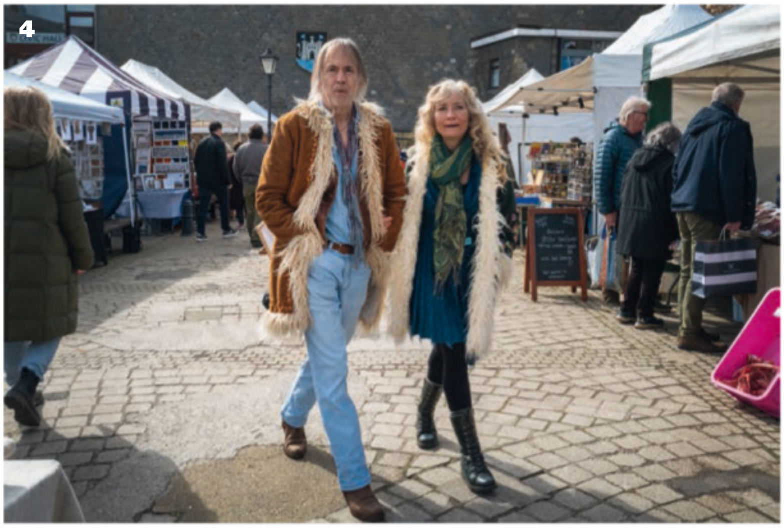
What software do you use for editing?
Adobe Photoshop?

Is there a story behind the pictures you'd like to share?
My pictures are from my newest project about the fascinating medieval town of Totnes, which many joke is twinned with Narnia. Having spent time there with my family, enjoying the unique and positive vibes, I realised there is so much to be captured in this amazing town that it keeps drawing me back.

What tips would you give to others starting in photography?
Don't be shy, take the shot and don't worry about people's reactions. Smile and be approachable, a compliment goes a long way to ease the awkwardness after taking a candid shot!

How and where do you find inspiration?
From the people and places around me. The more interesting the population and architecture, the more inspired I feel.

4



Fur

4 I remember seeing this couple walking around Totnes, and knew I wanted to capture them walking together. It was winter and the sun was low and bright, so I had to really crank up the shutter speed and aperture. The couple were walking out of the market when I captured them.
Leica Q2, 28mm, 1/2000sec at f/10, ISO 3200

Punk

5 This subject was really difficult to capture. I had photographed him a few times but he was always washed out against the buildings. I used the pillar as a backdrop to really make him pop. The car in the foreground was to make sure the building's architecture was still relevant.
Leica Q2, 28mm, 1/2000sec at f/9, ISO 3200

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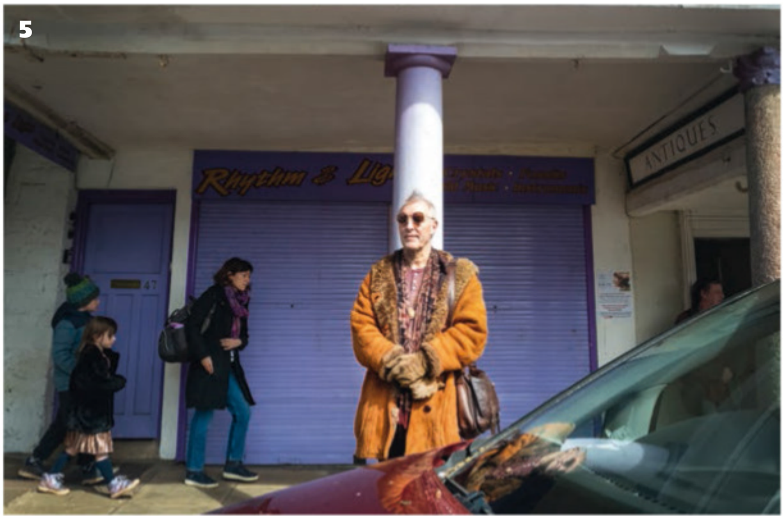

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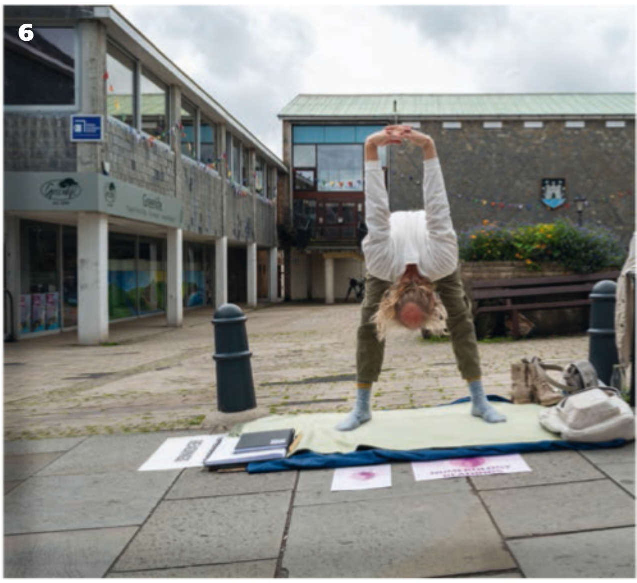

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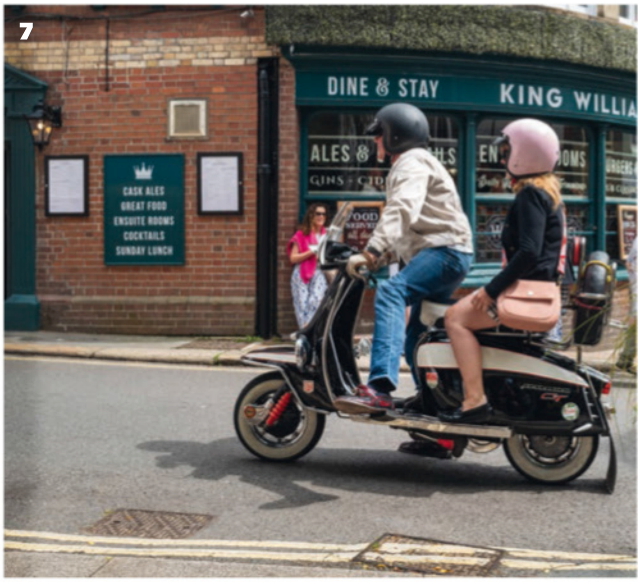

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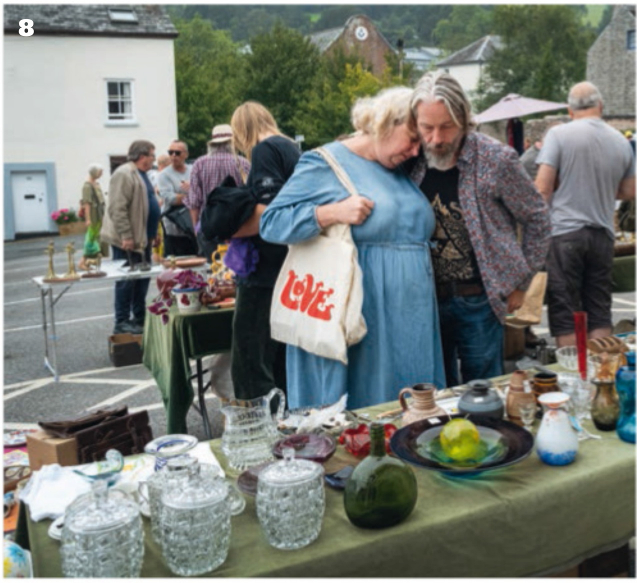

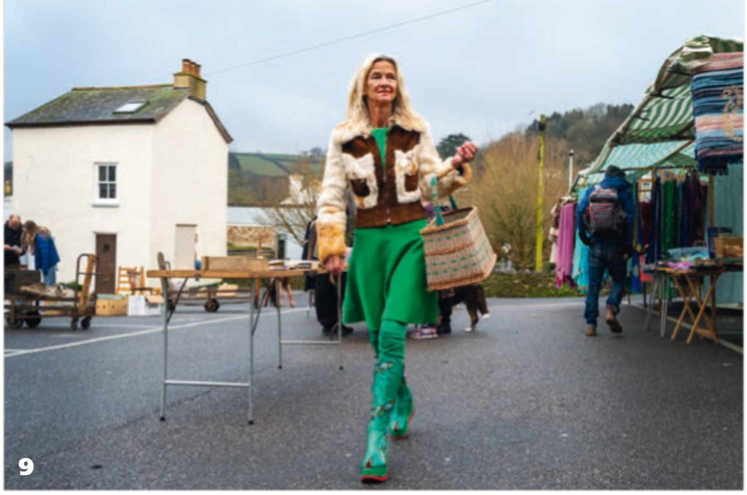
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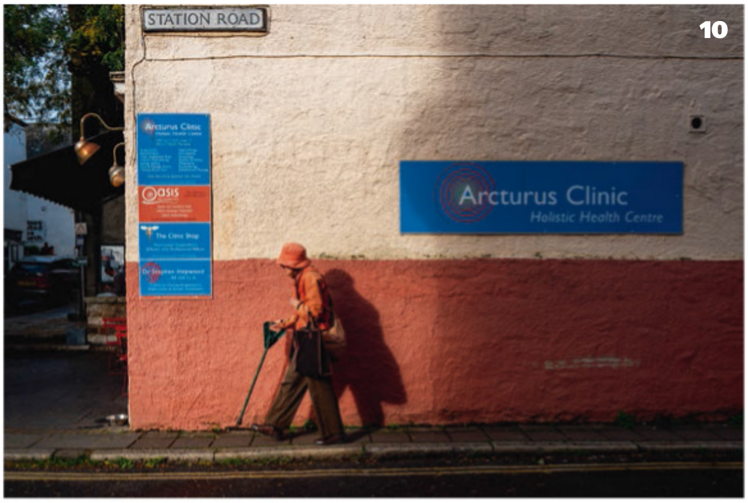
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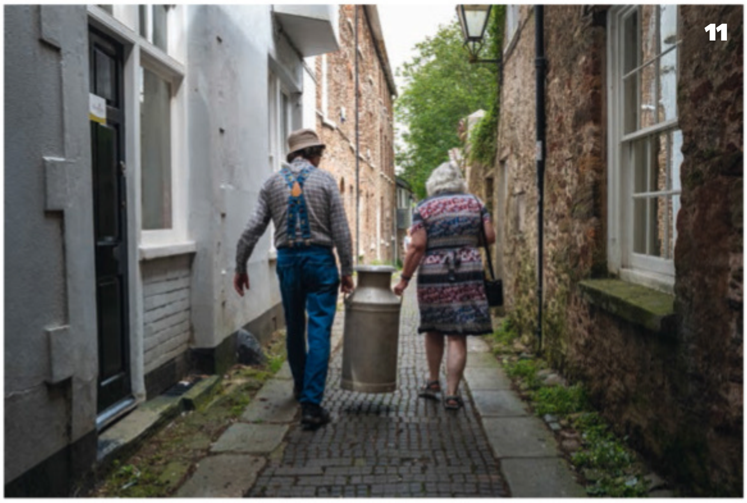
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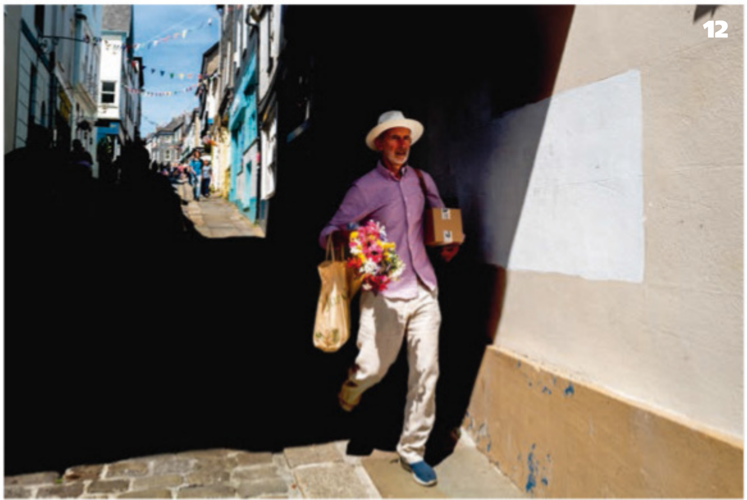

12

Yoga Dude

6 I have photographed the yoga dude a few times but it never really made much of an impactful image as he was always sitting on the floor. When I walked up to him on this occasion and he was stretching in an unusual way, I knew this would be the image for the series.
Leica Q2, 28mm, 1/500sec at f/8, ISO 320

Mod

7 When I saw this couple climbing onto their vintage bike, I dropped the shutter speed to make sure the image was not overly dark, as there was a big oak tree behind where I was photographing which cast the scene into shade. I like that the pub and all the signs make the image pop.
Leica Q2, 28mm, 1/500sec at f/8, ISO 640

Love

8 This is one of my favourite images of the series. The couple hugging and the bag with the Love logo – it's rare for images to come together like this. I crouched down to make sure I got the market stalls in the frame.
Leica Q2, 28mm, 1/500sec at f/8, ISO 1600

Green

9 The lady was strutting across the market as if she were on a catwalk. The day was dull and the light was very challenging, but the colours jump out against the contrasting background.
Leica Q2, 28mm, 1/500sec at f/5.6, ISO 1250

Colour Matching

10 This was more about the shadows and the colour of the wall. The woman passing by just happened to match the colour scheme.
Leica Q, 28mm, 1/500sec at f/8, ISO 400

Gallon Churn

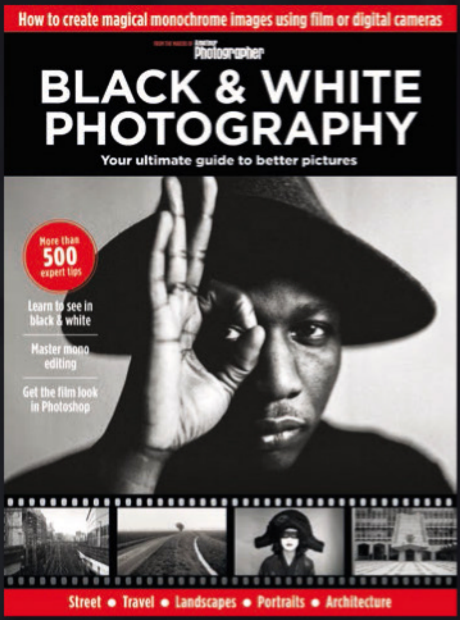
11 I saw this couple carrying their new purchase, so I followed them. They turned into a side street, which gave me the opportunity to capture them.
Leica Q2, 28mm, 1/100sec at f/5.6, ISO 1600

Flower power

12 With the sun high over the town I was able to capture the shadow of the building. I just needed a subject to walk into the scene. I waited for some time for the right subject, which isn't uncommon when making candid photographs. This man was ideal, and his bunch of flowers helped boost the image.
Leica Q2, 28mm, 1/1000sec at f/8, ISO 500

From the makers of Amateur Photographer magazine

Your definitive guides to assist you in all aspects of photography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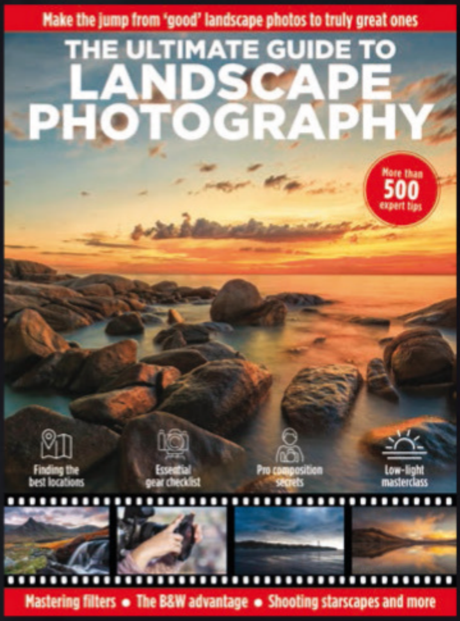
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SCAN ME

Buying Guide

449
lenses
listed &
rated

Our comprehensive listing of key specifications for mirrorless lenses

Lenses

Interchangeable lenses come in a huge array of types for shooting different kinds of subjects

IN GENERAL, the easiest way to expand the kinds of pictures you can take is by buying different types of lenses. For example, telephoto lenses let you zoom in on distant subjects, while macro lenses enable close-ups of small objects. Large-aperture lenses allow you to isolate subjects against blurred backgrounds, or shoot in low light without having to raise the ISO too high. Meanwhile, all-in-one superzooms cover a wide range of subjects, but usually with rather lower optical quality.

Lens mounts

On the whole, each manufacturer uses its own proprietary lens mount. Notable exceptions are Micro Four Thirds, shared by Olympus and Panasonic, and the full-frame L-mount that's used by Leica, Panasonic and Sigma.

Built-in focus motor

Lenses for mirrorless cameras invariably use built-in motors for autofocus, which are also used for electronic manual focusing. Silent, video-friendly stepper motors are most commonly employed. Manual-focus optics with traditional aperture rings are also widely available.

Filter thread

A thread at the front of the camera will have a diameter, in mm, which will allow you to attach a variety of filters or adapters to the lens.

Maximum aperture

Wider apertures mean you can use faster, motion-stopping shutter speeds.

OUR GUIDE TO THE SUFFIXES USED BY LENS MANUFACTURERS

AF	Nikon AF lenses driven from camera
AF-S	Nikon lenses with Silent Wave Motor
AF-P	Nikon lenses with stepper motors
AL	Pentax lenses with aspheric elements
APD	Fujifilm lenses with apodisation elements
APO	Sigma Apochromatic lenses
ASPH	Aspherical elements
AW	Pentax all-weather lenses
CS	Samyang lenses for APS-C cropped sensors
D	Nikon lenses that communicate distance info
DA	Pentax lenses optimised for APS-C-sized sensors
DC	Nikon defocus-control portrait lenses
DC	Sigma's lenses for APS-C digital
DG	Sigma's designation for full-frame lenses
Di	Tamron lenses for full-frame sensors
Di-II	Tamron lenses designed for APS-C DSLRs
Di-III	Tamron lenses for mirrorless cameras
DN	Sigma's lenses for mirrorless cameras
DO	Canon diffractive optical element lenses
DT	Sony lenses for APS-C-sized sensors
DX	Nikon's lenses for DX-format digital
DS	Canon's Defocus Smoothing technology
E	Nikon lenses with electronic apertures
E	Sony lenses for APS-C mirrorless
ED	Extra-low Dispersion elements
EF	Canon's lenses for full-frame DSLRs
EF-S	Canon's lenses for APS-C DSLRs
EF-M	Canon's lenses for APS-C mirrorless
EX	Sigma's 'Excellent' range
FA	Pentax full-frame lenses
FE	Sony lenses for full-frame mirrorless
G	Nikon lenses without an aperture ring
HSM	Sigma's Hypersonic Motor
IS	Canon's Image-Stabilised lenses
L	Canon's 'Luxury' range of high-end lenses
LD	Low-Dispersion glass
LM	Fujifilm Linear Motor
MP-E	Canon's high-magnification macro lens
OIS	Optical Image Stabilisation
OS	Sigma's Optically Stabilised lenses
PC-E	Nikon tilt-and-shift lenses
PF	Nikon Phase Fresnel optics
PZD	Tamron Piezo Drive focus motor
RF	Canon full-frame mirrorless lenses
S	Nikon's premium lenses for mirrorless
SAM	Sony Smooth Autofocus Motor
SDM	Pentax's Sonic Direct Drive Motor
SMC	Pentax Super Multi Coating
SP	Tamron's Super Performance range
SSM	Sony Supersonic Motor lenses
STF	Sony and Laowa Smooth Trans Focus
STM	Canon lenses with stepper motor
TS-E	Canon Tilt-and-Shift lens
UMC	Ultra Multi Coated
USM	Canon lenses with an Ultrasonic Motor
USD	Tamron Ultrasonic Drive motor
VC	Tamron's Vibration Compensation
VR	Nikon's Vibration Reduction feature
WR	Weather Resistant
Z	Nikon's lenses for mirrorless cameras

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Mirrorless Lenses

CANON MIRRORLESS

LENS	RRP	SCORE	SUMMARY		MOUNT										DIMENSIONS		
				IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
RF-S 10-18mm f/4.5-6.3 IS STM	£379		Extremely small and lightweight ultra-wide zoom for Canon's APS-C format EOS R mirrorless models	·		·							14	49	69	44.9	150
RF-S 14-30mm f/4-6.3 IS STM PZ	£379		Small and lightweight video-optimised lens with internal powerzoom mechanism	·		·							15	58	69.6	62	181
RF-S 18-45mm f/4.5-6.3 IS STM	£319		Retracting kit zoom designed for the EOS R10; small and lightweight, but offers an uninspiring range	·		·							20	49	69	44.3	130
RF-S 18-150mm f/3.5-6.3 IS STM	£519		General-purpose travel zoom lens for APS-C format RF-mount cameras such as the EOS R7, R10 and R50	·		·							17	55	69	84.5	310
RF-S 55-210mm f/5-7.1 IS STM	£429		Lightweight telephoto zoom for APS-C RF-mount cameras, with decidedly slow maximum aperture	·		·							73	55	69	135	270
RF 10-20mm f/4 L IS STM	£2580		World's widest-angle full-frame rectilinear zoom includes optical stabilisation and weather-sealing	·		·						·	25	n/a	83.7	112	570
RF 14-35mm f/4L IS USM	£1750		High-spec, relatively lightweight ultra-wide zoom that offers 5.5 stops of stabilisation and takes 77mm filters	·		·						·	20	77	84.1	99.8	540
RF 15-30mm f/4.5-6.3 IS STM	£669	4★	Relatively affordable, compact, and lightweight image-stabilised ultra-wideangle zoom	·		·						·	28	67	76.6	88.4	390
RF 15-35mm f/2.8L IS USM	£2330		Premium f/2.8 optic with unusually wide maximum angle of view and optical image stabilisation	·		·						·	28	82	88.5	126.8	840
RF 16mm f/2.8 STM	£320	3★	Small, lightweight ultra-wideangle prime is affordable but has seriously compromised optics			·						·	13	43	69.2	40.1	165
RF 16-28mm f/2.8 IS STM	£1249		Ultra-wideangle zoom with bright aperture and relatively compact, moisture- and dust-resistant design	·		·						·	20	67	76.5	91	445
RF 20mm f/1.4 L VCM	£1919		Premium wideangle hybrid prime with aperture ring, weathersealing, and large maximum aperture			·						·	20	67	76.5	99.3	519
RF 24mm f/1.4 L VCM	£1680		Large aperture wideangle prime in Canon's hybrid range, with aperture ring and weathersealing			·						·	24	67	76.5	99.3	515
RF 24mm f/1.8 IS STM Macro	£719	4.5★	Bright wideangle prime with optical stabilisation and close focusing that gives half life-size magnification	·		·						·	14	52	74.4	63.1	270
RF 24-50mm f/4.5-6.3 IS STM	£379	4★	Compact, retractable full-frame kit zoom designed for the EOS R8	·		·						·	30	58	69.6	58	210
RF 24-70mm f/2.8L IS USM	£2330		Image-stabilised, large-aperture, standard zoom for Canon's full-frame mirrorless EOS R system	·		·						·	38	82	88.5	127.7	900
RF 24-105mm f/4L IS STM	£1120		General-purpose standard zoom with useful range and image stabilisation	·		·						·	45	77	83.5	107.3	700
RF 24-105mm f/4-7.1 IS STM	£460	4.5★	Designed to be an ultra-compact and lightweight kit zoom, with an unusual 'Centre Focus Macro' option	·		·						·	34	67	76.6	88.8	395
RF 24-240mm f/4-6.3 IS USM	£800	4★	Very respectable all-in-one travel zoom with fast AF and effective IS that's well-matched to the EOS RP	·		·						·	50	72	80.4	122.5	750
RF 28mm f/2.8 STM	£345		Slimline, lightweight 'pancake' prime that's equally well suited to APS-C and full-frame cameras			·						·	23	55	69.2	24.7	120
RF 28-70mm f/2L USM	£3050		Groundbreaking, but huge, full-frame zoom with constant f/2 maximum aperture			·						·	39	95	103.8	139.8	1430
RF 28-70mm f/2.8 IS STM	£1250		Smaller, more affordable alternative to RF 24-70mm f/2.8L is designed to be an upgrade over kit zooms	·		·						·	28	67	76.5	92.2	490
RF 35mm f/1.4 L VCM	£1819		Premium 'hybrid' lens with built-in aperture ring and Canon's first Voice Coil Motor for autofocus			·						·	28	67	76.5	99.3	555
RF 35mm f/1.8 IS STM Macro	£520		Multi-purpose fast prime that includes image stabilisation and 0.5x macro reproduction	·		·						·	17	52	74.4	62.8	305
RF 50mm f/1.2L USM	£2350		Heavyweight ultra-fast standard prime that promises exceptional low-light performance			·						·	80	77	89.8	108	950
RF 50mm f/1.4 L VCM	£1540		Classic professional-spec large aperture standard prime, with hybrid design including an aperture ring			·						·	40	67	76.5	99.3	580
RF 50mm f/1.8 STM	£220	4.5★	Compact, lightweight standard prime uses new mirrorless-optimised optics, including an aspherical element			·						·	30	43	69.2	40.5	160
RF 70-200mm f/2.8L IS USM	£2700	5★	High-end constant maximum aperture telephoto zoom with unconventional extending barrel design	·		·						·	70	77	89.9	146	1070
RF 70-200mm f/4L IS USM	£1700		Small and light weather-sealed telephoto zoom promises premium optics	·		·						·	60	77	83.5	119	695
RF 75-300mm F4-5.6	£289		Extremely affordable telephoto zoom, but with no stabilisation and based on a very old optical design			·						·	150	58	71.2	146.1	507
RF 85mm f/1.2L USM	£2800		Top-of-the-line, ultra-large aperture, short telephoto portrait prime for full-frame mirrorless			·						·	85	82	103.2	117.3	1195
RF 85mm f/1.4L VCM	£1680		Pro-spec short-telephoto portrait lens designed for both stills and video use, with an aperture ring			·						·	75	67	76.5	99.3	636
RF 85mm f/2 Macro IS STM	£650		Relatively compact, lightweight image-stabilised short-telephoto that offers half life-size magnification	·		·						·	35	67	78	91	500
RF 100mm f/2.8 L Macro IS USM	£1480	5★	Superb macro lens with 1.4x magnification and spherical aberration control dial for smoothing blur	·		·						·	26	67	81.5	148	730
RF 100-400mm f/5.6-8 IS USM	£700	4★	Long telephoto zoom that's surprisingly compact, lightweight and affordable due to its small aperture	·		·						·	88	67	79.5	164.7	635
RF 100-500mm f/4.5-7.1L IS USM	£2900	4.5★	Premium ultra-telephoto zoom that's barely any larger than its 100-400mm DSLR counterpart	·		·						·	90	77	94	208	1530
RF 135mm f/1.8 L IS USM	£2560		High-end large-aperture portrait prime boasting optical stabilisation and weather-sealed construction	·		·						·	70	82	89.2	130.3	935
RF 200-800mm f/6.3-9 IS STM	£2300		Ultra-telephoto zoom for full-frame cameras with weather-sealing and relatively manageable size	·		·						·	80	95	102.3	314.1	2050
RF 600mm f/11 IS STM	£700		Remarkable lightweight ultra-telephoto that employs diffractive optics and a collapsible barrel	·		·						·	450	82	93	200	930
RF 800mm f/11 IS STM	£930		Similar design to its 600mm sibling makes it easily the smallest and most affordable 800mm prime	·		·						·	600	95	102	282	1260

FUJIFILM MIRRORLESS

LENS	RRP	SCORE	SUMMARY		MOUNT										DIMENSIONS		
				IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
XF 8mm F3.5 R WR	£799		Extremely compact, weather-resistant, ultra-wideangle prime, accepts 62mm filters							·			18	62	68	52.8	215
XF 8-16mm F2.8 R LM WR	£1799		Premium ultra-wideangle large-aperture zoom lens with weather-resistant construction							·			25	n/a	88	121.5	805
XF 10-24mm F4 R OIS WR	£899	4.5★	Updated wideangle zoom lens with weather resistance and improved stabilisation that gives fine results	·						·			24	72	77.6	87	385
NEW XC 13-33mm F3.5-5.3 OIS	£329		Lightweight standard zoom lens, with unusually wideangle view and mechanical zoom operation	·						·			20	49	61.9	37.5	125
XF 14mm F2.8 R	£729	5★	Wideangle prime with high resolution into the corners, its performance justifies the price tag							·			18	58	65	58.4	235
XC 15-45mm F3.5-5.6 OIS PZ	£259		Lightweight retractable power zoom that's set to be the entry-level kit lens for X-system cameras	·						·			13	52	62.6	44.2	135
XF 16mm F1.4 R WR	£729	5★	Weather-sealed fast prime for X-system users							·			15	67	73.4	73	375
XF 16mm F2.8 R WR	£349	4.5★	Attractively priced, weather-sealed, compact and lightweight wideangle prime							·			17	49	60	45.4	155
XF 16-50mm F2.8-4.8 R LM WR	£699		Compact and lightweight standard zoom with premium optics and weathersealed construction							·			24	58	65	71.4	240
XF 16-55mm F2.8 R LM WR II	£1149		Updated premium standard zoom that's considerably smaller and lighter than its predecessor							·			30	72	78.3	95	410
XF 16-80mm F4 R WR OIS	£769	4.5★	Good-quality weather-sealed, constant maximum aperture zoom with a useful focal-length range	·						·			35	72	78.3	88.9	440
XF 18mm F1.4 R LM WR	£879	5★	Large-aperture wideangle prime with weather-resistant construction							·			20	62	68.8	75.6	370
XF 18mm F2 R	£430	4★	A compact wideangle lens with a quick aperture							·			18	52	64.5	40.6	116
XF 18-120mm F4 LM PZ WR	£899	3.5★	Optimised for both video and stills use, with a power zoom mechanism that operates internally							·			60	72	77.3	123.5	460
XF 18-135mm F3.5-5.6 R LM OIS WR	£699	4★	Weather-resistant zoom for Fujifilm X mount, designed to be the perfect partner for Fujifilm X-T series cameras	·						·			45	77	75.7	97.8	490
XF 23mm F1.4 R LM WR	£819	5★	Replaces the older XF 23mm f/1.4 with updated optics, faster autofocus and a weather-resistant design							·			19	58	67	77.8	375
XF 23mm F2 R WR	£419	5★	Compact weather-resistant wideangle prime lens							·			22	43	60	51.9	180
XF 23mm F2.8 R WR	£399	4.5★	Ultra-small, weather-resistant pancake prime with 35mm equivalent view							·			20	39	61.8	23	90
XF 27mm F2.8 R WR	£419	4.5★	Slimline, lightweight pancake prime with aperture ring and weather-resistant construction							·			34	39	62	23	84
XF 30mm F2.8 R LM WR Macro	£599	4.5★	Relatively compact and affordable macro lens offering internal focus and 1:1 magnification							·			10	43	60	69.5	195
XF 33mm F1.4 R LM WR	£619		Designed to complement the smaller, cheaper 35mm f/1.4, with quicker autofocus and weather-sealing							·			30	58	67	73.5	360
XF 35mm F1.4 R	£439	4★	Shallow depth of field and bokeh effects are simple to achieve with this lens							·			28	52	65	54.9	187
XF 35mm F2 R WR	£299	5★	A powerful and weather-resistant lens that feels great and has the performance to match							·			35	43	60	45.9	170
XC 35mm F2	£169	4.5★	Simplified version of the 35mm f/2, with plastic construction and no weather-sealing or aperture ring							·			35	43	58.4	46.5	130
XF 50mm F1 R WR	£1499		The world's fastest autofocus lens promises to be a very special optic for portrait photography							·			70	77	87	103.5	845
XF 50mm F2 R WR	£449	5★	Lightweight weather-resistant short telephoto prime lens that's ideal for shooting portraits							·			39	46	60	59.4	200
XF 50-140mm F2.8 R LM OIS WR	£1249		A telephoto zoom with a constant maximum aperture and weather-resistance	·						·			100	72	82.9	175.9	995
XC 50-230mm F4.5-6.7 OIS II	£315		Entry-level telephoto zoom with optical image stabilisation, but no aperture ring or weather resistance	·						·			110	58	69.5	111	375
XF 55-200mm F3.5-4.8 R LM OIS	£599	4★	Telephoto with built-in optical image stabilisation plus aperture control ring	·						·			110	62	75	118	580
XF 56mm F1.2 R WR	£999	4.5★	Large-aperture short-telephoto portrait prime with high quality optics and weather-sealing							·			50	67	79.4	76	454
XF 60mm F2.4 XF R Macro	£599		A short lens designed for macro work with half-life-size magnification							·			26.7	39	64.1	70.9	215
XF 70-300mm F4-5.6 R LM OIS WR	£729	5★	Lightweight weather-sealed telezoom that's compatible with 1.4x and 2x teleconverters for greater reach	·						·			83	67	75	132.5	580
XF 80mm F2.8 R LM OIS WR Macro	£1249	4★	Fujifilm's long-awaited 1:1 macro includes weather-resistance and optical image stabilisation	·						·			25	62	80	130	750
XF 90mm F2 R LM WR	£699	5★	A classic portrait lens that's sharp, with gorgeous bokeh							·			60	62	75	105	540
XF 100-400mm F4.5-5.6 R LM OIS WR	£1399	5★	This superb zoom is both water and dust resistant, and can operate in -10°C temperatures	·						·			175	77	94.8	210.5	1375
XF 150-600mm F5.6-8 R LM OIS WR	£1899	4.5★	Long telephoto zoom that employs a small maximum aperture to keep the size and weight low	·						·			240	82	99	314.5	1605
XF 500mm F5.6 R LM OIS WR	£2899		Pro-spec super-telephoto prime that gives 750mm equivalent view and is compatible with teleconverters	·						·			275	95	104.5	255.5	1335

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LENS	RRP	SCORE	SUMMARY		MOUNT										DIMENSIONS		
LAOWA MIRRORLESS																	
6mm F2 Zero-D MFT	£519		Widest-angle rectilinear lens available for Micro Four Thirds cameras, yet still remarkably small				·						9	58	61	52	188
7.5mm f/2 MFT	£499	4.5★	Tiny but sharp wideangle prime for Micro Four Thirds featuring manual focus and aperture control				·						12	46	50	55	170
10mm f/2 Zero-D MFT	£399	4.5★	Tiny, sharp wide prime for Micro Four Thirds with manual focus and auto aperture control from the camera				·						12	46	54	41	125
17mm f/1.8 MFT	£189		Inexpensive compact prime for Micro Four Thirds cameras with manual focus and aperture operation				·						15	46	55	50	160
18mm f/0.95 APO MFT Argus	£519		Ultra-large aperture, manual focus prime, designed for Micro Four Thirds only				·						20	62	80	83	500
25mm f/0.95 APO MFT Argus	£399		Manual-focus standard prime for Micro Four Thirds with ultra-large aperture at an affordable price				·						25	62	71	86	570
50mm f/2.8 2x Ultra Macro APO MFT	£409		Macro lens for Micro Four Thirds with manual focus, electronic aperture setting and 2x magnification				·						13.6	49	53.5	79	240
4mm f/2.8 Fisheye	£249		Lightweight fisheye lens for APS-C and Micro Four Thirds offering a circular image with a 210° angle of view				·	·		·			8	n/a	45.2	25.5	135
8-16mm f/3.5-5 CF	£579		Ultra-wideangle zoom for APS-C cameras provides 12-24mm equivalent view at an affordable price		·			·	·	·			20	86	88.4	88.5	463
9mm f/2.8 Zero-D	£499		Compact manual-focus prime for APS-C mirrorless cameras promises very low distortion		·		·	·		·			12	49	60	53	215
10mm f/4 Cookie	£339	4★	Slim, lightweight and affordable ultra-wideangle prime for APS-C offers decent optics			·		·	·	·	·		10	37	59.8	25	130
25mm f/0.95 CF APO Argus	£649		Ultra-large aperture lens for APS-C cameras with manual focus and aperture control		·	·		·	·	·			34	62	71.5	81	575
33mm f/0.95 CF APO Argus	£499		Ultra-fast manual-focus standard prime for APS-C cameras that promises minimal colour fringing			·		·	·	·			35	62	71.5	83	590
65mm f/2.8 2x Ultra Macro	£409	4.5★	Superb manual-focus macro lens that provides unusually high 2x magnification		·			·		·	·		17	52	57	100	335
9mm f/5.6 FF RL	£869		The world's widest full-frame rectilinear lens is also available in Leica M mount					·	·		·	·	12	n/a	62.4	66	350
10mm f/2.8 Zero-D FF	£839		Ultra-wideangle prime for full-frame cameras; Laowa's first autofocus lens in its E and Z-mount versions			·		·	·		·	·	12	77	82	70.8	420
10-18mm f/4.5-5.6	£899		The world's widest zoom for full-frame mirrorless cameras, with manual focus and aperture control			·		·	·		·	·	15	37	70	90.9	496
11mm f/4.5 FF RL	£769		Compact, lightweight ultra-wideangle rectilinear prime for full-frame mirrorless accepts 62mm filters					·	·		·	·	19	62	63.5	58	254
12mm f/2.8 Lite Zero-D FF	£699		'Zero distortion' ultra-wide prime that comes in 5- or 14-blade aperture versions, with AF in E and Z mounts			·		·	·		·	·	14	72	77	76.5	377
12-24mm f/5.6 FF	£729		Remarkably small and light ultra-wideangle zoom with manual focus and aperture control			·		·	·			·	15	77	69.4	93.6	497
14mm f/4 FF RL	£599		Smallest of a trio of manual-focus ultra-wideangle rectilinear RL primes for full-frame mirrorless			·		·	·		·	·	27	52	58	59	228
15mm f/2 Zero D	£899	4.5★	Manual-focus fast ultra-wideangle prime for full-frame mirrorless cameras, with minimal distortion			·		·	·		·	·	15	72	66	82	500
15mm f/4.5 Zero-D Shift	£1249	4★	The world's widest-angle shift lens offers +/-11mm movement in any direction			·		·	·			·	20	n/a	79	103	597
20mm f/4 Zero-D Shift	£1139		Wideangle shift lens that offers +/-11mm movement and promises zero distortion			·		·	·		·	·	25	82	91	95	747
28mm f/1.2 FF Argus	£669		Manual-focus large-aperture wideangle prime for full-frame mirrorless cameras			·		·	·		·	·	50	62	68.5	106.3	562
35mm f/0.95 FF Argus	£899		Ultra-large aperture manual-focus lens for full-frame mirrorless cameras			·		·	·			·	50	72	76.8	103	755
45mm f/0.95 FF Argus	£869		Manual-focus prime lens with an ultra-large maximum aperture, that promises a natural-looking perspective			·		·	·			·	50	72	76.8	110	835
58mm f/2.8 2x Ultra Macro APO	£539		Specially designed for full-frame mirrorless, this manual focus lens provides 2x magnification			·		·	·		·	·	18.5	67	74	117	595
85mm f/5.6 2x Ultra Macro APO	£449	4.5★	Remarkably small and lightweight full-frame macro lens that delivers twice life-size magnification			·		·	·			·	16.3	46	53	81	291
90mm f/2.8 2x Ultra Macro APO	£539		Fully manual macro lens offering twice life-size magnification, designed for full-frame mirrorless			·		·	·		·	·	20.5	67	74	120	619
NEW 180mm f/4.5 1.5x Ultra Macro APO	£499		Unique long telephoto macro includes autofocus to 1.5m and electronic aperture setting in E and Z mounts			·		·	·		·	·	30	62	67.6	134.4	522
NEW 200mm f/2 AF FF	£1999		Remarkably affordable large-aperture telephoto lens, also available in Canon EF mount for adapting to RF					·	·			·	150	105	118	174.8	1588
LEICA MIRRORLESS																	
14-24mm f/2.8 Vario-Elmarit-SL Asph	£2220		Ultra-wideangle zoom for Leica's SL full-frame cameras with a large maximum aperture								·	·	28	n/a	85	131	855
24-70mm f/2.8 Vario-Elmarit-SL Asph	£2300		Large aperture standard zoom lens for Leica's full-frame mirrorless cameras								·	·	38	82	88	123	856
28-70mm f/2.8 Vario-Elmarit-SL Asph	£1650		Leica's smallest, lightest and most affordable zoom lens for its full-frame SL mirrorless system								·	·	19	67	73	102	572
35mm f/2 Summicron-SL Asph	£1950		Relatively small and affordable by Leica's standards. Not to be confused with much pricier 35mm f/2 APO								·	·	24	67	74.5	83	400
50mm f/2 Summicron-SL Asph	£1700		Leica's least expensive full-frame L-mount prime is half the weight of the premium APO alternative								·	·	45	67	74.5	83	402
70-200mm f/2.8 Vario-Elmarit-SL Asph	£2780		Optically stabilised and weather-sealed full-frame telephoto zoom, compatible with teleconverters	·							·	·	65	82	89	207	1540
100-400mm f/5-6.3 Vario-Elmar-SL	£1910		Weather-sealed and optically stabilised long telephoto zoom, compatible with 1.4x teleconverter	·							·	·	110	82	198	88	1530
NIKON MIRRORLESS																	
12-28mm f/3.5-5.6 PZ VR Nikkor Z DX	£379	4.5★	Ultra-wideangle lens for Nikon DX-format cameras with power zoom operation	·					·				19	67	72	63.5	205
NEW 16-50mm f/2.8 Nikkor DX VR	£778		Lightweight large-aperture standard zoom with optical image stabilisation for DX cameras	·					·				15	67	74.7	88	330
16-50mm f/3.5-6.3 VR Nikkor Z DX	£329		Extremely compact and lightweight retractable kit zoom for Nikon's DX-format mirrorless	·					·				30	46	70	32	135
18-140mm f/3.5-5.6 VR Nikkor Z DX	£599	4★	Small and light all-in-one travel zoom for DX mirrorless cameras, with impressive close-focus capability	·					·				20	62	73	90	315
24mm f/1.7 Nikkor Z DX	£289	4.5★	Compact, lightweight and affordable large-aperture prime for DX-format cameras						·				18	46	70	40	135
NEW 35mm f/1.7 Nikkor Z DX MC	£399		Versatile DX macro lens with large aperture, 0.67x magnification, and dust- and drip-resistant design						·				16	52	70	72	220
50-250mm f/4.5-6.3 VR Nikkor Z DX	£379	4.5★	Entry-level telephoto zoom for DX mirrorless featuring retractable barrel design	·					·				100	62	74	110	405
14-24mm f/2.8 S Nikkor Z	£2499	4.5★	Pro-spec weather-sealed wideangle zoom that can use 112mm filters via the included hood						·			·	28	112	88.5	124.5	650
14-30mm f/4 S Nikkor Z	£1349	4.5★	Remarkably compact ultra-wideangle zoom that accepts 82mm screw-in filters						·			·	28	82	89	85	485
17-28mm f/2.8 Nikkor Z	£1199	4.5★	Smaller and more affordable large-aperture ultra-wide alternative to the 14-24mm f/2.8						·			·	19	67	75	101	450
20mm f/1.8 S Nikkor Z	£1049		Weather-sealed large maximum-aperture prime promises ultra-sharp images						·			·	20	77	84.5	108.5	505
24mm f/1.8 S Nikkor Z	£1049	5★	Large-aperture wideangle prime that aims to combine edge-to-edge sharpness with attractive bokeh						·			·	25	72	78	96.5	450
24-50mm f/4-6.3 Nikkor Z	£439		Ultra-compact and lightweight zoom designed to be sold with the entry-level Nikon Z 5						·			·	35	52	73.5	51	195
24-70mm f/2.8 S Nikkor Z	£2199	5★	Superb fast standard zoom includes OLED display and customisable control dial						·			·	38	82	89	126	805
24-70mm f/2.8 S Nikkor Z II	£2599		All-new pro-spec standard zoom with lightweight design, internal zoom, and declickable control dial						·			·	24	77	84	142	675
24-70mm f/4 S Nikkor Z	£999		General-purpose standard zoom for Nikon's full-frame mirrorless system						·			·	30	72	77.5	88.5	500
24-120mm f/4 S Nikkor Z	£1099	4.5★	Standard zoom for Z-system cameras with extremely useful focal-length range						·			·	35	77	84	118	630
24-200mm f/4-6.3 VR Nikkor Z	£849	4.5★	Billed as the perfect ultra-compact travel zoom lens, with dust- and drip-resistant construction	·					·			·	70	67	76.5	114	570
26mm f/2.8 Nikkor Z	£529	3.5★	Ultra-compact 'pancake' lens, designed for full-frame but also a good fit to DX-format cameras						·			·	20	52	70	23.5	125
28mm f/2.8 Nikkor Z	£249		Inexpensive, compact full-frame prime, also available as an SE version in a kit with the Z fc						·			·	19	52	70	43	155
28-75mm f/2.8 Nikkor Z	£949	4★	Large-aperture standard zoom that's much more compact and affordable than its 24-70mm f/2.8 sibling						·			·	19	67	75	120.5	565
28-400mm f/4-8 VR Nikkor Z	£1400	4★	Longest-range superzoom lens for full-frame cameras, includes weather sealing and optical stabilisation	·					·			·	20	77	84.5	141.5	725
35mm f/1.2 S Nikkor Z	£2899	5★	Pro-spec ultra-large aperture prime with premium optics and weather-sealed construction						·			·	30	82	90	150	1060
35mm f/1.4 Nikkor Z	£649	4★	Relatively affordable and lightweight large-aperture prime lens for full-frame cameras						·			·	27	62	74.5	86.5	415
35mm f/1.8 S Nikkor Z	£849		Fast, moderate-wideangle prime designed for optimum optical performance						·			·	25	62	73	86	370
40mm f/2 Nikkor Z	£249	4.5★	Small, lightweight and affordable standard prime that focuses fast and gives decent image quality						·			·	29	52	70	45.5	170
50mm f/1.2 S Nikkor Z	£2299		Ultra-large aperture weather-sealed standard prime that promises 'elaborate bokeh'						·			·	45	82	89.5	150	1090
50mm f/1.4 Nikkor Z	£499	4★	Relatively affordable and lightweight large-aperture prime lens for full-frame cameras	·					·			·	37	62	74.5	86.5	420
50mm f/1.8 S Nikkor Z	£599		Large-aperture prime that promises exceptional edge-to-edge sharpness						·			·	40	62	76	86.5	415
50mm f/2.8 MC Nikkor Z	£649		Compact, lightweight and relatively affordable macro lens that offers 1:1 magnification						·			·	16	46	74.5	66	260
70-180mm f/2.8 Nikkor Z	£1299	4.5★	Relatively small and lightweight alternative to the Z 70-200mm f/2.8 that's also much more affordable						·			·	27	67	83.5	151	795
70-200mm f/2.8 VR S Nikkor Z	£2399	5★	Pro-spec large-aperture telezoom with optical image stabilisation and built-in OLED display	·					·			·	100	77	89	220	1360
85mm f/1.2 S Nikkor Z	£2999	5★	Pro-spec ultra-large-aperture short telephoto prime designed for portrait photography						·			·	85	82	102.5	141.5	1160
85mm f/1.8 S Nikkor Z	£799	4.5★	Portrait prime for Nikon's full-frame mirrorless system that promises beautiful bokeh						·			·	80	67	75	99	470
100-400mm f/4.5-5.6 VR S Nikkor Z	£2699	5★	Optically-stabilised pro-level telephoto zoom includes top-plate status panel and weather-sealed build	·					·			·	75	77	98	222	1355
105mm f/2.8 VR S MC Nikkor Z	£999	5★	Professional-spec macro lens that boasts optical stabilisation and offers life-size magnification	·					·			·	29	62	85	140	630
135mm f/1.8 S Plena Nikkor Z	£2699	5★	Superb portrait lens that gives pin-sharp images with gorgeous bokeh, but is large and heavy in return						·			·	82	82	98	139.5	995
180-600mm f/5.6-6.3 VR Nikkor Z	£1799		Reasonably compact and affordable super-telephoto zoom, compatible with 1.4x and 2.0x teleconverters	·					·			·	130	95	110	315.5	1955

Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY		MOUNT										DIMENSIONS		
				IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
NISI MIRRORLESS																	
9mm f/2.8 ASPH	£398		Weather-sealed ultra-wide manual-focus prime for APS-C and Micro Four Thirds mirrorless cameras			·		·	·	·			20	67	74	78	364
15mm f/4 ASPH	£429		Ultra-wide manual focus prime for full-frame mirrorless promises minimal distortion and 10-ray sunstars			·		·	·	·		·	13	72	75.6	80.5	470
OLYMPUS / OM SYSTEM MIRRORLESS																	
7-14mm f/2.8 ED Pro	£999	4.5★	Super-wideangle zoom lens that's dustproof, splashproof and freeze-proof				·						20	n/a	78.9	105.8	534
8mm f/1.8 Pro Fisheye	£799		Fisheye lens with impressive image quality that's dustproof, splashproof and freeze-proof				·						12	n/a	62	80	315
8-25mm f/4 ED Pro	£899	5★	Weather-sealed wideangle zoom with premium optics and extended tele range that accepts 72mm filters				·						23	72	77	88.5	411
9mm f/8 Fish-eye Body Cap Lens	£89		Slimline lens in a body cap with 140° angle of view				·						20	n/a	56	12.8	30
9-18mm f/4-5.6 ED II	£600		Updated ultra-wideangle zoom gains water-repellant fluorine coating and OM System branding				·						25	52	56.2	49.3	154
12mm f/2.0 ED	£739	5★	A wideangle fixed lens for the Micro Four Thirds system				·						20	46	56	43	130
12-40mm f/2.8 ED Pro II	£899		Gains uprated IP53 weather-resistance, improved optical coatings, and the 'OM System' badge				·						20	62	69.9	84	382
12-45mm f/4 Pro	£599	5★	Excellent compact, lightweight weather-sealed zoom that offers 0.5x magnification at all focal lengths				·						23	58	63.4	70	254
12-100mm f/4 IS ED Pro	£1099	5★	Superb high-end weather-sealed superzoom lens featuring powerful in-lens IS with Sync IS	·			·						15	72	77.5	116.5	561
12-200mm f/3.5-6.3 ED	£800	4★	24-400mm equivalent superzoom includes weather-sealed construction and decent optics				·						22	72	77.5	99.7	455
14-42mm f/3.5-5.6 II R	£269		A redesigned variation of the standard kit lens				·						25	37	56.5	50	112
14-42mm f/3.5-5.6 EZ	£329		Compact kit lens for Olympus PEN and OM-D models with powerzoom control				·						20	37	60.6	22.5	93
14-150mm f/4-5.6 II	£550		High-powered zoom for all your needs – from wideangle to telephoto – plus weather-resistance				·						50	58	63.5	83	285
17mm f/1.2 ED Pro	£1300		High-end, large-aperture weather-sealed prime designed for documentary or landscape work				·						20	62	68.2	87	390
17mm f/1.8 II	£479		Updated version of this classic small prime lens, now with weather-sealed construction				·						25	46	57.6	37.6	112
20mm f/1.4 ED Pro	£649	4.5★	Compact, large-aperture standard prime that's the first lens to wear the 'OM System' label				·						25	58	63.4	61.7	247
25mm f/1.2 ED Pro	£1099	5★	Large maximum-aperture prime combines impressive sharpness with lovely bokeh and fast, reliable AF				·						30	62	70	87	410
25mm f/1.8 II	£399		Updated bright-aperture ultra-compact prime gains weather-resistant construction				·						25	46	59.4	42	156
30mm f/3.5 ED Macro	£249		New in the M.Zuiko Premium range, this macro lens features super-fast AF and weighs only 128g				·						9.5	46	57	60	128
40-150mm f/2.8 ED Pro	£1299	4★	This high-quality 80-300mm equivalent lens offers amazing portability for this pro class				·						70	72	79.4	160	760
40-150mm f/4 ED Pro	£799	4.5★	Remarkably compact telephoto zoom provides high-quality optics and weather-sealed construction				·						70	62	68.9	99.4	382
40-150mm f/4-5.6 R	£309		This middle-distance zoom lens has an 80-300mm 35mm-equivalent focal length				·						90	58	63.5	83	190
45mm f/1.2 ED Pro	£1200		Large-aperture lens designed for portrait photography with premium optics				·						50	62	70	84.9	410
45mm f/1.8	£279	5★	Fast-aperture lens for taking portrait shots is sharp, quiet and has no colour fringing				·						50	37	56	46	116
50-200mm f/2.8 ED IS Pro	£2999	5★	Superbly sharp pro-spec optically-stabilised telephoto zoom that's compatible with teleconverters	·			·						78	77	91.4	225.8	1075
60mm f/2.8 Macro	£450		High-precision macro lens that's dustproof and splashproof				·						19	46	56	82	185
75-300mm f/4.8-6.7 ED II	£499		Update featuring Zuiko Extra-low Reflection Optical coating said to reduce ghosting				·						90	58	69	117	423
75mm f/1.8 ED	£799	5★	Ultra-fast prime lens ideal for portraits and action shots				·						84	58	64	69	305
90mm f/3.5 Macro ED IS Pro	£1299	5★	Pro-spec macro lens with twice life-size magnification, weather-sealing, and optical stabilisation	·			·						22	62	69.8	136	453
100-400mm f/5-6.3 ED IS II	£1299		Updated ultra-telephoto zoom, now with more easily-removable tripod mount ring and full Sync IS support	·			·						130	72	86.4	205.6	1125
150-600mm f/5-6.3 ED IS	£2499	4.5★	Optically stabilised ultra-telephoto zoom that offers a massive 300-1200mm equivalent range	·			·						280	95	109.4	264.4	2065
300mm f/4 IS Pro	£2200		Compact ultra-telephoto prime with optical image stabilisation, compatible with Sync IS	·			·						140	77	92.5	227	1270
PANASONIC MIRRORLESS																	
G 7-14mm f/4	£740	5★	For a wideangle zoom, the overall level of resolution is very impressive				·						25	n/a	70	83.1	300
G 8mm Fisheye f/3.5	£730		The world's lightest and smallest fisheye lens for an interchangeable-lens camera				·						10	22	60.7	51.7	165
DG 8-18mm f/2.8-4 Leica ASPH	£1049		Splashproof, dustproof and freeze-proof ultra-wideangle zoom with premium optics				·						23	67	73.4	88	315
DG 9mm f/1.7 Leica Summilux ASPH	£449	4.5★	Compact large-aperture wideangle prime with an 18mm equivalent angle of view				·						9.5	55	60.8	52	130
DG 10-25mm f/1.7 Leica ASPH	£1800		The world's fastest standard zoom lens, with an unusual 20-50mm equivalent range				·						28	77	87.6	128	690
DG 12mm f/1.4 Leica Summilux ASPH	£1199	4.5★	Compact fast wideangle quality with excellent optics and built-in aperture ring				·						20	62	70	70	335
DG 12-35mm f/2.8 ASPH OIS Leica	£880		Fast standard zoom with reduced focus breathing and smooth aperture operation for video	·			·						15	58	67.6	73.8	306
DG 12-60mm f/2.8-4 OIS Leica	£880		Premium standard zoom with useful focal-length range and weather-resistant construction	·			·						20	62	68	86	320
G 12-60mm f/3.5-5.6 OIS ASPH	£439	4★	Incorporates a stepping motor for a smooth, silent operation and features a dust and splashproof design	·			·						20	58	66	71	210
G X 14-42mm f/3.45-5.6 X PZ POWER OIS	£369	4★	Powered zoom; impressive results in terms of both sharpness and chromatic aberration	·			·						20	37	61	26.8	95
G 14-140mm f/3.5-5.6 ASPH POWER OIS II	£619		Weather-resistant update to Panasonic's optically stabilised superzoom lens	·			·						30	58	67	75	265
DG 15mm f/1.7 Leica Summilux	£549	4★	High-speed prime with a compact metal body, includes three aspherical lenses to cut down distortion				·						20	46	57.5	36	115
G 20mm f/1.7 ASPH II	£249	4.5★	Ultra-compact fast prime with excellent optics but slower autofocus than more modern options				·						20	46	25.5	63	87
DG 25mm f/1.4 Leica Summilux II Asph	£580	5★	Lovely fast standard prime with dust- and splash-resistant construction				·						30	46	63	54.5	205
G 25mm f/1.7 ASPH	£159	4.5★	Inexpensive fast normal prime for Micro Four Thirds that offers very respectable optical quality				·						25	46	60.8	52	125
DG 25-50mm f/1.7 Leica ASPH	£1800		High-end ultra-large-aperture short telephoto zoom that's designed to complement the 10-25mm f/1.7				·						28	77	87.6	127.6	654
G 30mm f/2.8 Macro MEGA OIS	£300	3★	Compact lens offering true-to-life magnification capability for better macro images	·			·						10	46	58.8	63.5	180
DG 35-100mm f/2.8 Power OIS Leica Vario-Elmarit	£1099		Updated fast telephoto zoom promises improved flare resistance thanks to Nano Surface Coatings	·			·						85	58	67.4	99.9	360
G 35-100mm f/4-5.6 ASPH MEGA OIS	£300		Telephoto zoom equivalent to 70-200mm on a 35mm camera	·			·						90	46	55.5	50	135
DG 42.5mm f/1.2 Leica DG OIS	£1399	5★	Mid-telephoto high-speed Leica DG Nocticron lens with 2 aspherical lenses and ultra-wide aperture	·			·						50	67	74	76.8	425
G 42.5mm f/1.7 Power OIS	£349		Mid-telephoto lens with a 35mm equivalent of 85mm, its f/1.7 aperture promises a beautiful bokeh effect	·			·						37	31	55	50	130
DG 45mm f/2.8 OIS Macro Leica	£539		Tiny macro lens with 1:1 magnification and optical image stabilisation	·			·						15	46	63	62.5	225
G 45-150mm f/4-5.6 MEGA OIS	£280	4★	Compact, lightweight telephoto zoom comprising 12 elements in nine groups	·			·						90	52	62	73	200
G X 45-175mm f/4-5.6 X PZ POWER OIS	£400	4★	A powered long-focal-length zoom lens	·			·						90	46	61.6	90	210
G 45-200mm f/4-5.6 MEGA OIS II	£380		Telephoto zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	·			·						100	52	70	100	380
DG 50-200mm f/2.8-4 OIS Leica	£1600		Premium telephoto zoom that completes Panasonic's Leica f/2.8-4 series	·			·						75	67	76	132	655
G 100-300mm f/4-5.6 MEGA OIS II	£570	4★	Long zoom lens with dustproof and splashproof construction, supports Panasonic's Dual IS	·			·						150	67	73.6	126	520
DG 100-400mm f/4-6.3 OIS II Leica	£1499		Updated super-telephoto zoom promises improved zoom mechanism and adds teleconverter compatibility	·			·						130	72	83	171.5	985
DG 200mm f/2.8 OIS Leica	£2699	5★	Stunning 400mm-equivalent fast telephoto prime, comes with 1.4x teleconverter in the box	·			·						115	77	87.5	174	1245
S 14-28mm f/4-5.6 Macro	£880	4.5★	Lightweight and affordable ultra-wideangle zoom that offers unusually close focusing								·	·	15	77	84	89.8	345
S Pro 16-35mm f/4	£1499		Relatively compact and lightweight premium wideangle zoom with weather-sealed construction								·	·	25	77	85	99.6	500
S 18mm f/1.8	£800	4.5★	Large-aperture ultra-wideangle prime that's relatively compact, lightweight and affordable								·	·	18	67	73.6	82	340
S 18-40mm f/4.5-6.3	£519		World's smallest and lightest full-frame zoom lens, designed to match the Lumix S9 camera								·	·	15	62	67.9	40.9	155
S 20-60mm f/3.5-5.6	£619		Compact, lightweight and relatively inexpensive standard zoom with a wider than usual view								·	·	15	67	77.4	87.2	350
S 24mm f/1.8	£799	4.5★	Wideangle prime that's relatively lightweight and compact								·	·	24	67	73.6	82	310
S 26mm f/8	£219		Slim and ultra-lightweight 'pancake' prime, but manual-focus only and with a fixed f/8 aperture								·	·	25	n/a	67.1	18.1	58
S 24-60mm f/2.8	£899	4.5★	Relatively small, lightweight and affordable large-aperture zoom that gives consistently fine images								·	·	19	77	84.0	99.9	544
S Pro 24-70mm f/2.8	£2250		Pro-range fast standard zoom includes dust- and splash-resistance, along with a focus-clutch mechanism								·	·	37	82	90.9	140	935

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, some errors will inevitably have crept in along the way: if you spot one, please let us know by emailing ap.ed@kelsey.co.uk. Unfortunately we don't have space to list every single product on the market, so we don't include the most expensive speciality items. **Before making a purchase we advise you to check prices, along with any crucial specifications or requirements, with either a reputable retailer or the manufacturer's website.**

Mirrorless Lenses

				IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LENS	RRP	SCORE	SUMMARY		MOUNT										DIMENSIONS		
S 24-105mm f/4 Macro OIS	£1750		L-mount full-frame standard zoom which offers half-life-size magnification	•							•	•	30	77	84.0	118	680
S 28-200mm f/4-7.1 Macro OIS	£899	4.5★	Unusually small and lightweight full-frame superzoom lens, but with slow maximum aperture in return	•							•	•	14	67	77.3	93.4	413
S 35mm f/1.8	£580	4.5★	Relatively compact and lightweight full-frame prime designed for both stills and video shooting								•	•	24	67	73.6	82	295
S Pro 50mm f/1.4	£2300		Premium, fast standard prime for full-frame mirrorless with built-in aperture ring								•	•	44	77	90	130	955
S 50mm f/1.8	£429	4★	Relatively lightweight and affordable standard prime that gives fine images but can struggle with close focus								•	•	45	67	73.6	82	300
S 85mm f/1.8	£600		This short telephoto portrait lens is the first in a new line of practical, affordable f/1.8 primes								•	•	80	67	73.6	82	355
S Pro 70-200mm f/2.8 OIS	£2599		Pro-spec fast telephoto zoom incorporating optical image stabilisation and weather-sealing	•							•	•	95	82	94.4	208.6	1570
S Pro 70-200mm f/4 OIS	£1300		Image-stabilised, weather-sealed telephoto zoom for L-mount full-frame mirrorless	•							•	•	92	77	84.4	179	985
S 70-300mm f/4.5-5.6 Macro OIS	£1260		Relatively lightweight optically-stabilised telephoto zoom featuring dust- and splash-proof construction	•							•	•	54	77	84.0	148	790
S 100mm f/2.8 Macro	£999	5★	Unusually small and lightweight short-telephoto macro that offers life-size magnification								•	•	20	67	73.6	82	298
NEW S 100-500mm f/5-7.1 OIS	£1799	4.5★	Impressively compact ultra-telephoto zoom, with excellent optics and superb stabilisation	•							•	•	80	82	92	196.1	1285
SAMYANG MIRRORLESS																	
7.5mm f/3.5 UMC fisheye MFT	£253		Fisheye manual-focus lens with Ultra Multi Coated lens elements to reduce flare and ghosting				•						9	n/a	48.3	60	197
8mm f/2.8 UMC fisheye II	£249		Updated version of the Samyang 8mm f/2.8 UMC Fisheye lens, with improved optical construction		•			•		•			30	n/a	60	64.4	290
12mm f/2 NCS CS	£330		Fast wideangle prime for APS-C and Micro Four Thirds mirrorless cameras		•		•	•		•			20	67	72.5	59	245
35mm f/1.2 ED AS UMC CS	£359		Standard-angle manual-focus lens for mirrorless cameras with APS-C sensor size		•		•	•		•			38	62	67.5	74.2	420
50mm f/1.2 AS UMC CS	£299	5★	Fast telephoto prime that can produce stunning results with a super-shallow depth of field		•		•	•		•			50	62	67.5	74.5	380
85mm f/1.8 ED UMC CS	£319		Manual-focus medium-telephoto portrait prime for APS-C mirrorless cameras		•		•	•		•			65	62	67.5	81	423
300mm f/6.3 ED UMC CS Reflex	£249		A compact reflex mirror lens dedicated for mirrorless compact system cameras		•		•	•		•			90	58	73.7	64.5	320
12mm f/2 AF	£402	4★	Affordable large-aperture ultra-wide prime for APS-C cameras, available in E, X, and Canon RF mounts			•		•		•			19	62	70	59.2	213
14mm f/2.8 AF	£629		Autofocus wideangle prime for Sony full-frame mirrorless FE mount cameras					•				•	20	n/a	85.5	97.5	505
14-24mm f/2.8 FE AF	£1050		Remarkably small and lightweight weather-sealed ultra-wideangle zoom that accepts 77mm filters					•				•	18	77	88.8	98.6	445
16mm f/2.8 P FE AF	£348		Extremely affordable and lightweight weather-sealed ultra-wideangle prime for Sony full-frame cameras					•				•	12	62	69.8	70.5	207
18mm f/2.8 FE AF	£350		Compact, lightweight autofocus wideangle prime for Sony full-frame mirrorless cameras					•				•	25	58	63.5	60.5	145
24mm f/1.8 FE AF	£460		Boasts Custom Mode function that sets the lens to infinity focus for astrophotography					•				•	19	58	65	71.5	230
24mm f/2.8 FE AF	£280	4.5★	Small, lightweight autofocus wideangle prime for full-frame mirrorless cameras					•				•	24	49	61.8	37	93
NEW 24-60mm f/2.8 FE AF	£636		Large-aperture standard zoom that's dramatically lighter than the firm's previous 24-70mm f/2.8					•				•	18	72	78	126	494
24-70mm f/2.8 FE AF	£828		Samyang's first-ever zoom lens includes a manual focus ring that can be switched to controlling aperture					•				•	35	82	88	128.5	1027
35-150mm f/2-2.8 FE AF	£1319		Ultra-large-aperture zoom with weather-sealed construction and video-friendly features					•				•	33	82	92.8	157.4	1231
35mm f/1.4 FE AF II	£635	4.5★	Large-aperture prime with AF-stop button and custom mode switch for manual focus ring					•				•	29	67	75	115	659
35mm f/1.4 P FE AF	£528		Third-generation 'Prima' lens includes weathersealing and a USB-C port for firmware updates					•				•	30	67	75	99.2	470
35mm f/1.8 FE AF	£360		Smaller, lighter and more affordable than its Sony equivalent, with a dual-mode manual focus / control ring					•				•	29	58	65	63.5	210
35mm f/2.8 FE AF	£279	4.5★	Compact, lightweight, inexpensive autofocus prime lens for full-frame mirrorless cameras					•				•	35	49	61.8	33	86
45mm f/1.8 FE AF	£350	4.5★	Small standard prime for Sony full-frame mirrorless					•				•	45	49	61.8	56.1	162
50mm f/1.4 FE AF II	£599	4.5★	Billed as the smallest and lightest large-aperture 50mm prime for Sony FE, with completely new optical design					•				•	40	72	80.1	88.9	420
75mm f/1.8 AF	£380	4.5★	Small, lightweight short telephoto for full-frame Sony, also available in Fujifilm X mount					•		•		•	69	58	65	69	230
85mm f/1.4 FE AF II	£639		Relatively lightweight portrait prime with a focus hold button and custom mode switch					•				•	85	72	83.4	99.5	507
85mm f/1.8 P FE AF	£348		Small, lightweight and affordable short telephoto prime that doesn't skimp on features					•				•	80	62	69.8	71.5	272
135mm f/1.8 FE AF	£799		Fast-aperture mid-telephoto lens designed for subjects such as portraiture and astrophotography					•				•	69	82	93.4	129.6	772
SIGMA MIRRORLESS																	
10-18mm f/2.8 DC DN | C	£600	4.5★	Strikingly compact and lightweight large-aperture ultra-wideangle zoom for APS-C cameras					•		•	•		11.6	67	72.2	64	255
12mm f/1.4 DC | C	£519		Ultra-wideangle large-aperture prime for APS-C cameras, with aperture ring (control dial on RF)			•		•		•			17.2	62	68	69.4	225
16mm f/1.4 DC DN | C	£450	4.5★	Large-aperture wideangle lens with dustproof and splashproof design		•		•	•		•	•		25	67	72.2	92.3	405
16-300mm f/3.5-6.7 DC OS | C	£599	4★	All-in-one superzoom lens for APS-C cameras with an enormous 24-450mm equivalent range	•		•		•		•	•		17	67	73.8	121.4	615
17-40mm f/1.8 DC | A	£779	4★	Ultra-large-aperture 25.5-60mm equivalent zoom for APS-C cameras, with aperture ring/control dial			•		•		•	•		28	67	72.9	117.9	525
18-50mm f/2.8 DC DN | C	£430	4.5★	Fast standard zoom for APS-C mirrorless, that's relatively inexpensive but lacks optical stabilisation			•		•		•	•		12.1	55	61.6	76.5	290
23mm f/1.4 DC DN | C	£450		Large-aperture prime for APS-C cameras with 35mm equivalent angle of view					•		•	•		25	52	65.8	76.9	340
30mm f/1.4 DC DN | C	£300	4★	A prime for Micro Four Thirds and Sony E-mount users, it's impressively sharp even at f/1.4		•		•	•		•	•		30	52	64.8	73	140
56mm f/1.4 DC DN | C	£400	4.5★	Small, lightweight large-aperture portrait prime for APS-C Sony and Micro Four Thirds		•		•	•		•	•		50	55	66.5	59.5	280
14mm f/1.4 DG DN | A	£1399	5★	World's first 14mm lens with a bright f/1.4 aperture, designed with astrophotography in mind					•			•	•	30	n/a	101.4	149.9	1170
14-24mm f/2.8 DG DN | A	£1459	5★	Superb ultra-wide zoom for full-frame mirrorless that's two-thirds of the weight of its DSLR equivalent					•			•	•	28	n/a	85	131	795
15mm f/1.4 DG DN Fisheye | A	£1859		Full-frame f/1.4 fisheye lens, which covers the entirety of full-frame and provides a 180° angle of view					•			•	•	38.5	n/a	104	157.9	1360
16-28mm f/2.8 DG DN | C	£750	4.5★	Relatively compact and affordable ultra-wideangle zoom designed to complement the 28-70mm f/2.8					•			•	•	25	72	77.2	100.6	450
17mm f/4 DG DN | C I-series	£550	4★	Small and lightweight ultra-wideangle prime that boasts all-metal barrel construction					•			•	•	12	55	64	48.8	225
20mm f/1.4 DG DN | A	£859		Bright wideangle prime that includes an array of features designed for astrophotography					•			•	•	23	82	87.8	111.2	635
20mm f/2 DG DN | C I-series	£650	5★	Small wideangle autofocus prime with a large maximum aperture and premium metal construction					•			•	•	22	62	70	74.4	370
20-200mm f/3.5-6.3 DG | C	£799		World's first full-frame all-in-one superzoom lens with a 20mm ultra-wideangle setting					•			•	•	16.5	72	77.2	115.5	550
24mm f/1.4 DG DN | A	£779		Large-aperture wideangle prime boasts aperture ring, focus lock switch, and rear filter holder					•			•	•	25	72	75.7	95.5	520
24mm f/2 DG DN | C I-series	£550	5★	Moderately fast premium wideangle prime with metal construction, aperture ring, and great optics					•			•	•	24.5	62	70	74	360
24mm f/3.5 DG DN | C I-series	£480		Compact metal-barrelled wideangle prime that offers half life-size magnification					•			•	•	10.8	55	64	48.8	225
24-70mm f/2.8 DG DN II | A	£1179	5★	Second-generation standard zoom gains updated optics, faster autofocus, and aperture ring					•			•	•	17	82	87.8	120.2	745
28-45mm f/1.8 DG DN | A	£1299	4★	World's largest-aperture full-frame zoom, but at the expense of bulk and limited focal-length range					•			•	•	30	82	87.8	151.4	960
28-70mm f/2.8 DG DN | C	£760	4.5★	Small, lightweight and relatively affordable large-aperture full-frame standard zoom					•			•	•	19	67	72.2	101.5	470
28-105mm f/2.8 DG DN | A	£1399	4.5★	Versatile large-aperture standard zoom, with fine optics and longer than usual telephoto end					•			•	•	40	82	87.8	157.9	995
35mm f/1.2 DG DN | A	£1459		Ultra-large aperture autofocus lens for either Sony E or Leica L mount promises top-notch optics					•			•	•	30	82	87.8	136.2	1090
35mm f/1.2 DG II | A	£1299		Second-generation f/1.2 lens promises improved image quality in a significantly smaller size					•			•	•	28	72	77.2	115.5	550
35mm f/1.4 DG DN | A	£750	5★	General-purpose fast prime promises top-notch optics, fast quiet AF, and a comprehensive set of controls					•			•	•	30	67	75.7	109.5	645
35mm f/2 DG DN | C I-series	£550		Everyday walkaround prime that promises premium optical performance					•			•	•	27	58	70	65	325
45mm f/2.8 DG DN | C	£549		Ultra-compact full-frame standard prime for everyday shooting, with all-metal barrel construction					•			•	•	24	55	64	46.2	215
50mm f/1.2 DG DN | A	£1399	5★	Fully featured ultra large-aperture standard prime that's surprisingly compact and affordable					•			•	•	40	72	81	108.8	745
50mm f/1.4 DG DN | A	£849	5★	All-new, designed for mirrorless version of Sigma's legendary 50mm f/1.4 'Art' lens					•			•	•	45	72	78.2	109.5	670
50mm f/2 DG DN | C I-series	£620	4.5★	Relatively compact everyday standard prime, with metal barrel construction and aperture ring					•			•	•	45	58	70	68	350
65mm f/2 DG DN | C I-series	£650		Compact short-telephoto portrait prime designed to deliver sharp images with attractive background blur					•			•	•	55	62	72	74.7	405
70-200mm f/2.8 DG DN OS | S	£1499	5★	Designed-for-mirrorless fast telezoom includes weather-sealed construction and declickable aperture ring	•				•			•	•	65	77	90.6	205	1345
85mm f/1.4 DG DN | A	£999	5★	Superb large-aperture portrait prime for full-frame cameras that's a fraction of the size of its SLR equivalent					•			•	•	85	77	82.4	94.1	630
90mm f/2.8 DG DN | C I-series	£550	4.5★	Small short-telephoto prime with all-metal construction and aperture ring that's ideal for portraits					•			•	•	50	55	64	61.7	295
100-400mm f/5-6.3 DG DN OS | C	£899	5★	Relatively compact, lightweight and affordable long telephoto zoom with optical stabilisation	•				•		•	•	•	112	67	86	199.2	1140
105mm f/2.8 DG DN Macro | A	£700	5★	Weather-sealed 1:1 macro lens that delivers superlative image quality					•			•	•	29.5	62	74	133.6	715
60-600mm f/4.5-6.3 DG DN OS | S	£2000		Unique 10x ultra-telephoto zoom for E and L mounts with a shortest focal length of 60mm	•				•			•	•	45	105	119.4	281.2	2485
135mm f/1.4 DG | A	£1649	5★	Unique portrait lens that's the world's longest focal-length f/1.4 autofocus optic					•			•	•	110	105	111.7	135.5	1430
150-600mm f/5-6.3 DG DN OS | S	£1200		Ultra-telephoto zoom that aims to provide pro-spec optics and build quality in a relatively light package	•				•			•	•	58	95	109.4	263.6	2100
200mm f/2 DG OS |S	£2999	5★	Large-aperture telephoto prime with optical stabilisation and dust/splash-resistant design	•				•			•	•	170	105	118.9	201	1820
500mm f/5.6 DG DN OS | S	£2779		Impressively portable long telephoto prime, with optical stabilisation plus dust- and splashproof build	•				•			•	•	320	95	107.6	234.7	1370

Mirrorless Lenses

SONY MIRRORLESS

LENS	RRP	SCORE	SUMMARY		MOUNT										DIMENSIONS		
				IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
E 10-18mm f/4 OSS	£750	4★	Super-wideangle zoom with Super ED glass and Optical SteadyShot image stabilisation	·				·					25	62	70	63.5	225
E 10-20mm f/4 G PZ	£750	4.5★	Ultra-wideangle powerzoom lens for APS-C mirrorless with dust- and moisture-resistant construction					·					13	62	69.8	55	178
E 11mm f/1.8	£500	4.5★	Lightweight large-aperture ultra-wideangle prime for APS-C cameras, aimed primarily at vloggers					·					15	55	66	57.5	181
E 15mm f/1.4 G	£750		Large-aperture APS-C wideangle prime with premium optics, weather-sealing and an aperture ring					·					17	55	66.6	69.5	219
E 16mm f/2.8	£220	4★	Pancake lens for APS-C mirrorless, with a circular aperture and Direct Manual Focus					·					24	49	62	22.5	67
E 16-50mm f/3.5-5.6 PZ OSS II	£289		Updated compact powerzoom kit lens gains support for video and stills shooting at 120 frames per second	·				·					25	40.5	66	31.2	107
E 16-55mm f/2.8 G	£1200		Premium, high-resolution, weather-resistant standard zoom for APS-C mirrorless cameras					·					33	67	73	100	494
E 16-70mm f/4 ZA OSS Vario-Tessar T*	£839		A lightweight, versatile mid-range zoom with a constant f/4 aperture	·				·					35	55	66.6	75	308
E 18-55mm f/3.5-5.6 OSS	£270		Optical SteadyShot, said to be silent during movie capture, and a circular aperture	·				·					25	49	62	60	194
E 18-105mm f/4 G PZ OSS	£499		Sony G lens for E-mount cameras with a constant f/4 aperture	·				·					45	72	78	110	427
E 18-110mm f/4 G PZ OSS	£3300		Constant f/4 maximum aperture powerzoom for video production, for Super 35mm / APS-C cameras	·				·					40	95	110	167.5	1105
E 18-135mm f/3.5-5.6 OSS	£570		Lightweight, compact standard zoom designed to match Alpha 6000-series cameras	·				·					45	55	67.2	88	325
E 18-200mm f/3.5-6.3 OSS LE	£489		Smaller and lighter than comparable lenses, this is an ideal high-magnification travel lens	·				·					50	62	68	98	460
E 18-200mm f/3.5-6.3 PZ OSS	£999		Boasts powered zoom and image stabilisation with Active Mode, making it ideal for movies	·				·					30	67	93.2	99	649
E 20mm f/2.8	£309		Pancake wideangle lens promises to be the perfect walkaround partner for E-mount cameras					·					20	49	62.6	20.4	69
E 24mm f/1.8 ZA Sonnar T*	£839		Top-quality Carl Zeiss optic ideally suited to Alpha 6000-series bodies					·					16	49	63	65.6	225
E 30mm f/3.5 Macro	£219		A macro lens for Sony's APS-C compact system cameras					·					9	49	62	55.5	138
E 35mm f/1.8 OSS	£399		Lightweight, versatile prime with Optical SteadyShot image stabilisation	·				·					30	49	62.2	45	155
E 50mm f/1.8 OSS	£219		A handy, low-price image-stabilised portrait lens for the APS-C Alpha mirrorless range	·				·					39	49	62	62	202
E 55-210mm f/4.5-6.3 OSS	£289		Lightweight optically stabilised telephoto zoom lens for APS-C mirrorless	·				·					100	49	63.8	108	345
E 70-350mm f/4.5-6.3 G OSS	£830		High-end long telephoto zoom for APS-C E-mount cameras includes optical stabilisation	·				·					110	67	77	142	625
FE 12-24mm f/2.8 GM	£2900		The world's widest-angle zoom with a constant f/2.8 maximum aperture promises pro-level quality					·				·	28	n/a	97.6	137	847
FE 12-24mm f/4 G	£1700	4.5★	Compact, weather-resistant super-wideangle zoom with high-quality optics					·				·	28	n/a	87	117.4	565
FE 14mm f/1.4 GM	£1400		Remarkably small and lightweight large-aperture ultra-wideangle prime that accepts rear gel filters					·				·	25	n/a	83	99.8	460
FE 16-25mm F2.8 G	£1249	4.5★	Compact, affordable and well-featured f/2.8 wideangle zoom, but with somewhat restrictive range					·				·	18	67	78.4	91.4	409
FE 16-35mm f/2.8 GM	£2300		Premium G Master-series fast wideangle zoom with weather-resistant construction					·				·	28	82	88.5	121.6	680
FE 16-35mm f/2.8 GM II	£2400	5★	All-new wideangle zoom that combines premium optics, relatively compact size, and weather-sealing					·				·	22	82	87.8	111.5	547
FE 16-35mm f/4 ZA OSS Vario-Tessar T*	£1289	5★	Zeiss full-frame wideangle zoom lens that provides consistently good image quality	·				·				·	28	72	78	98.5	518
FE 16-35mm f/4 G PZ	£1300	4.5★	Small and lightweight ultra-wideangle zoom with superbly implemented power zoom operation					·				·	23	72	80.5	88.1	353
FE 16mm f/1.8 G	£849	4★	Remarkably small large aperture ultra-wideangle prime, includes weather sealing and aperture ring					·				·	15	67	73.8	75	304
FE 20mm f/1.8 G	£949	5★	Compact, super-sharp wideangle prime featuring aperture ring and weather-resistant construction					·				·	18	67	84.7	73.5	373
FE 20-70mm f/4 G	£1400	4.5★	Lightweight standard zoom with excellent optics and an unusually wide view, but a painful price					·				·	30	72	78.7	99	488
FE 24mm f/1.4 GM	£1450	5★	Compact, large-aperture wideangle prime includes aperture ring and weather-resistant construction					·				·	24	67	75.4	92.4	445
FE 24mm f/2.8 G	£630		Small, lightweight wideangle prime with premium aluminium construction					·				·	24	49	68	45	162
FE 24-50mm f/2.8 G	£1149	4★	Large-aperture standard zoom with relatively compact size but limited focal-length range					·				·	33	67	74.8	92.3	440
FE 24-70mm f/2.8 GM	£1799	5★	This pro-grade standard lens for the Sony full-frame FE mount gives exceptionally sharp results					·				·	38	82	87.6	136	886
FE 24-70mm f/2.8 GM II	£2100	5★	Superb second-generation pro standard zoom is smaller, lighter, sharper and more video-friendly					·				·	30	82	87.8	119.9	695
FE 24-70mm f/4 ZA OSS Vario-Tessar T*	£1049	5★	Compact lens with an f/4 maximum aperture across the zoom range and built-in image stabilisation	·				·				·	40	67	73	94.5	426
FE 24-105mm f/4 G OSS	£1199	5★	Excellent full-frame standard zoom with optical stabilisation and weather-resistant design	·				·				·	38	77	83.4	113.3	663
FE 24-240mm f/3.5-6.3 OSS	£929	3★	Ideal for travel, landscapes and more, with built-in stabilisation. Also dust- and moisture-resistant	·				·				·	50	72	80.5	118.5	780
FE 28mm f/2	£419	4★	This full-frame wideangle prime with a bright f/2 maximum aperture promises excellent sharpness					·				·	29	49	64	60	200
FE 28-60mm f/4-5.6	£450		Ultra-compact, retractable kit zoom designed for the rangefinder-style Alpha 7C					·				·	30	40.5	67	45	167
FE 28-70mm f/2 GM	£3049	5★	Remarkable ultra-large aperture standard zoom that boasts superb optics in a reasonable size					·				·	38	86	92.9	139.8	918
FE 28-70mm f/3.5-5.6 OSS	£449		Built-in Optical SteadyShot image stabilisation, lightweight, and a popular zoom range	·				·				·	30	55	72.5	83	295
FE 28-135mm PZ f/4 G OSS	£2379		Constant f/4 maximum aperture powerzoom for video production, for full-frame cameras	·				·				·	95	95	162.5	105	1215
FE 35mm f/1.4 ZA Distagon T*	£1559	4★	Full-frame ZEISS Distagon lens with large, bright f/1.4 aperture					·				·	30	72	78.5	112	630
FE 35mm f/1.4 GM	£1499	5★	Stunning large-aperture prime that's smaller, lighter and focuses closer than its ZA predecessor					·				·	27	67	76	96	524
FE 35mm f/1.8	£630	4.5★	Lightweight fast prime with fine optics and quick autofocus that's well-matched to Alpha 7 series bodies					·				·	22	55	65.6	73	280
FE 35mm f/2.8 ZA Sonnar T*	£699		When coupled with a full-frame Sony E-mount camera, this prime lens promises to deliver					·				·	35	49	61.5	36.5	120
FE 40mm f/2.5 G	£630	5★	Sony's first 40mm prime is a compact, lightweight design with weather-sealed metal build					·				·	28	49	68	45	173
FE 50mm f/1.2 GM	£2100	5★	Remarkable ultra-fast prime offers stunning quality for the same size and weight as its f/1.4 ZA sibling					·				·	40	72	87	108	778
FE 50mm f/1.4 ZA Planar T*	£1500	5★	Optically excellent premium fast prime, but large and heavy for its class					·				·	45	72	83.5	108	778
FE 50mm f/1.4 GM	£1500	5★	Superb large-aperture standard prime with excellent optics and a pro-spec control setup					·				·	38	67	80.6	96	516
FE 50mm f/1.8	£240	4★	Features a new optical design with a single aspherical element, but slow autofocus					·				·	45	49	68.6	59.5	186
FE 50mm f/2.5 G	£630		Small prime boasts an aperture ring that can be switched between clicked and clickless operation					·				·	35	49	68	45	174
FE 50mm f/2.8 Macro	£500	4★	Sony's budget macro for full-frame CSCs offers decent optics but is slow at focusing					·				·	16	55	70.8	71	236
FE 50-150mm f/2 GM	£3799	5★	Premium ultra-large-aperture full-frame telephoto zoom that's ideal for portrait and event photography					·				·	40	95	102.8	200	1340
FE 55mm f/1.8 ZA Sonnar T*	£849		35mm full-frame prime lens with wide aperture allowing good images indoors or in low light					·				·	50	49	64.4	70.5	281
FE 70-200mm f/2.8 GM OSS	£2500	5★	Compact, lightweight telephoto zoom lens for full-frame E-mount bodies	·				·				·	96	77	88	200	1480
FE 70-200mm f/2.8 GM OSS II	£2600	5★	The world's lightest 70-200mm f/2.8 provides superb optical quality and extensive controls	·				·				·	40	77	88	200	1045
FE 70-200mm f/4 G OSS	£1359	4★	G-series telephoto zoom lens, dust- and water-resistant, with built-in image stabilisation	·				·				·	100	72	80	175	840
FE 70-200mm f/4 Macro G OSS II	£1749	5★	Updated telezoom boasts excellent optics and useful half life-size macro feature	·				·				·	26	72	82.2	149	794
FE 70-300mm f/4.5-5.6 G OSS	£1150		Sony's most compact image-stabilised telephoto zoom	·				·				·	90	72	84	143.5	854
FE 85mm f/1.8	£550	4★	Relatively inexpensive portrait lens includes dust and moisture-resistant construction					·				·	80	67	78	82	371
FE 85mm f/1.4 GM	£1889	5★	Stunning image quality from Sony's premium 'G Master' portrait lens					·				·	80	77	89.5	107.5	820
FE 85mm f/1.4 GM II	£1849	5★	Updated short-telephoto portrait lens provides even better image quality in a lighter design					·				·	85	77	84.7	107.3	642
FE 90mm f/2.8 Macro G OSS	£1049	5★	Optically excellent dedicated macro lens for Sony's full-frame E-mount cameras	·				·				·	28	62	79	130.5	602
FE 100mm f/2.8 STF GM OSS	£1700		Innovative portrait lens combines optical stabilisation and an apodisation filter for smooth bokeh	·				·				·	57	72	85.2	118.1	700
NEW FE 100mm f/2.8 Macro GM OSS	£1400		High-end macro lens that provides 1.4x magnification, with an aperture ring and optical stabilisation	·				·				·	26	67	81.4	147.9	646
FE 100-400mm f/4.5-5.6 GM OSS	£2500	5★	Premium optically stabilised, weather-sealed telezoom designed to match the Alpha 9	·				·				·	98	77	93.9	205	1395
FE 135mm f/1.8 GM	£1750	5★	Large-aperture portrait prime for full-frame combines exceptional sharpness and attractive bokeh					·				·	70	82	89.5	127	950
FE 200-600mm f/5.6-6.3 G OSS	£1799		Weather-resistant super-telephoto, with easy-to-use internal zoom design	·				·				·	240	95	111.5	318	2115
FE 400-800mm f/6.3-8 G OSS	£2549	4.5★	Unique ultra-telephoto zoom, that uses an internal zoom mechanism and is compatible with teleconverters	·				·				·	170	105	119.8	346	2475

Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY		MOUNT										DIMENSIONS		
				IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
TAMRON MIRRORLESS																	
11-20mm F/2.8 Di III-A RXD	£819		Large-aperture wideangle zoom for Sony APS-C mirrorless cameras with moisture-resistant construction			·		·					15	67	73	86.2	335
17-70mm F/2.8 Di III-A VC RXD	£780	4.5★	Provides a uniquely useful combination of 4.1x zoom range, f/2.8 maximum aperture and optical stabilisation	·				·		·			19	67	74.6	119.3	525
18-300mm F/3.5-6.3 Di III-A VC VXD	£679	3★	Superzoom lens for APS-C mirrorless cameras, available in Canon RF, Fujifilm X, Nikon Z and Sony E mounts	·		·		·	·	·			15	67	75.5	125.6	620
16-30mm F/2.8 Di III VXD G2	£849		Second-generation ultra-wideangle f/2.8 zoom with moisture-resistant construction, fits Nikon Z and Sony E					·	·			·	19	67	74.8	101.8	440
17-28mm F/2.8 Di III RXD	£899	5★	Small and lightweight fast wideangle zoom boasts excellent optics and fast autofocus					·				·	19	67	73	99	420
17-50mm F/4 Di III VXD	£749		Unique zoom for full-frame cameras that extends from the wideangle into the 'standard' range					·				·	30	67	74.8	114.4	460
20mm F/2.8 Di III OSD M1:2	£399		Widest of a trio of lightweight primes offering half life-size magnification and splash-proof build					·				·	11	67	73	64	220
20-40mm F/2.8 Di III VXD	£879	4.5★	Billed as the smallest and lightest ultra-wideangle f/2.8 zoom for full-frame E-mount cameras					·				·	17	67	74.4	86.5	365
24mm F/2.8 Di III OSD M1:2	£399		Compact wideangle prime designed for high-resolution full-frame mirrorless cameras					·				·	12	67	73	64	215
NEW 25-200mm F/2.8-5.6 Di III VXD G2	£729		Updated 'G2' superzoom lens with an unusually large aperture and close focusing capability					·				·	16	67	76.2	121.5	575
28-75mm F/2.8 Di III VXD G2	£849	4.5★	Second-generation fast standard zoom boasts new, faster AF motor and completely redesigned optics					·				·	18	67	76	118	540
28-200mm F/2.8-5.6 Di III RXD	£800	4★	All-in-one superzoom with impressive maximum aperture but limited wideangle and no stabilisation					·				·	19	67	74	117	575
28-300mm F/4-7.1 Di III VC VXD	£879		Full-frame superzoom with built-in optical stabilisation, but restricted wideangle and maximum aperture	·				·				·	19	67	77	126	610
35mm F/2.8 Di III OSD M1:2	£399		Optimized Silent Drive (OSD) motor promises full compatibility with advanced autofocus modes					·				·	15	67	73	64	210
35-150mm F/2.0-2.8 Di III VXD	£1599	4★	Super-fast standard zoom for Sony full-frame mirrorless with useful close-focus distance					·				·	33	82	89	158	1165
50-300mm F/4.5-6.3 Di III VC VXD	£819	5★	Impressively sharp yet compact telephoto zoom, with useful focal-length range and close-up capability	·				·				·	22	67	75	150	665
50-400mm F/4.5-6.3 Di III VC VXD	£1250	4.5★	Telephoto zoom that's similar in size to conventional 100-400mm designs, but starts at 50mm	·				·	·			·	25	67	88.5	183.4	1155
70-180mm F/2.8 Di III VC VXD G2	£1330	4.5★	Updated large-aperture telephoto zoom gains optical stabilisation while staying compact	·				·	·			·	85	67	83	156.5	855
70-300mm F/4.5-6.3 Di III RXD	£650	4★	Lightweight, affordable, weather-sealed telephoto zoom, available in Nikon Z and Sony E mounts					·	·			·	80	67	77	148	545
90mm F/2.8 Di III Macro VXD	£600		Attractively priced macro lens that gives life-size magnification and includes moisture-resistant construction					·	·			·	23	67	79.2	126.5	640
150-500mm F/5-6.7 Di III VC VXD	£1379		Long-range telephoto zoom that's similar in packed length to 100-400mm optics, comes in E and X mounts	·				·		·		·	60	82	93	209.6	1725
VOIGTLANDER MIRRORLESS																	
10.5mm f/0.95 Nokton	£999		Ultra-large aperture super-wide prime for Micro Four Thirds with manual focus and aperture setting				·						17	72	77	82.4	585
17.5mm f/0.95 Nokton	£799		35mm equivalent wideangle manual-focus prime with exceptionally large aperture				·						15	58	63.4	80	540
25mm f/0.95 Nokton II	£719		All-metal construction with traditional manual focus and aperture rings				·						17	52	60.6	70	435
29mm f/0.8 Super Nokton	£1599		Currently the world's fastest photographic lens in production				·						37	62	72.3	88.9	703
42.5mm f/0.95 Nokton	£749		Large aperture short-telephoto portrait lens for Micro Four Thirds cameras				·						23	58	64.3	74.6	571
60mm f/0.95 Nokton	£1049		Unique super-fast manual-focus medium telephoto for MFT offers a 120mm equivalent view				·						34	77	82.5	87.7	860
18mm f/2.8 Color-Skopar	£469		Slimline, moderately wideangle manual-focus lens for APS-C mirrorless cameras, available in silver or black							·			17	43	59.3	23.5	115
23mm f/1.2 Nokton Aspherical	£629		Lightweight manual-focus lens for APS-C cameras that's available in both Fujifilm X and Nikon Z mounts						·	·			18	46	59.3	43.8	214
27mm f/2 Ultron	£449		Small, lightweight prime lens for Fujifilm cameras with a 41mm equivalent angle of view							·			25	43	59.3	23.5	120
35mm f/0.9 Nokton Aspherical	£1200		Ultra-fast manual-focus standard prime for Fujifilm APS-C cameras							·			35	62	72.7	64.9	492
35mm f/1.2 Nokton	£599		Fast standard prime for Fujifilm X and Nikon Z mounts is specifically designed for the smaller APS-C sensor						·	·			30	46	59.6	39.8	195
35mm f/2 Macro Apo-Ultron	£649		Manual focus macro lens for APS-C mirrorless offering half life-size magnification						·	·			16	49	60.7	58.4	265
50mm f/1.2 Nokton	£599		Large-aperture short-telephoto prime for APS-C mirrorless cameras with manual focus and aperture ring							·			39	58	63.9	49	290
10mm f/5.6 Hyper Wide Heliar	£749		Covers a phenomenal 130° angle of view, with optics designed to minimise distortion					·				·	50	n/a	67.8	58.7	312
15mm f/4.5 Super Wide Heliar III	£649		Compact, lightweight ultra-wideangle manual-focus prime that still accepts 58mm filters					·	·			·	30	58	66.4	62.3	294
21mm f/1.4 Nokton Aspherical	£1149		Large-aperture wideangle prime specifically designed for Sony full-frame mirrorless cameras					·				·	25	62	70.5	79.5	560
21mm f/3.5 Color-Skopar Asph	£549		Compact wideangle prime with manual focus and aperture operation					·				·	20	52	62.8	39.9	230
28mm f/1.5 Nokton Aspherical	£799		Relatively small large-aperture wideangle prime, with manual focus and aperture control					·	·			·	28	49	62.6	55	320
35mm f/1.2 Nokton SE	£849		Super-fast yet relatively compact prime, with 'Still Edition' design optimised for photography not video					·				·	30	58	66.5	59.9	387
35mm f/1.4 Nokton Asph	£639		'Classic' lens based on symmetrical optical design that only uses spherical lens elements					·				·	30	58	67	39.6	262
35mm f/2 Apo-Lanthar	£899		Promises the highest resolution and colour correction of all of Voigtlander's E-mount lenses					·	·			·	35	49	62.5	67.3	352
40mm f/1.2 Nokton	£810		World's first full-frame lens with a super-fast f/1.2 aperture, promising pleasing bokeh			·		·	·			·	35	58	70.1	59.3	420
40mm f/1.2 Nokton SE	£749		'Stills Edition' version of this fast prime is smaller, lighter and more affordable					·				·	35	58	66.5	51.9	340
50mm f/1.0 Nokton Asph	£1699		Impressively compact ultra-large-aperture manual focus lens for Canon RF, Nikon Z, and Sony E mount			·		·	·			·	45	62	67.6	66.6	598
50mm f/1.2 Nokton	£899		Super-fast manual-focus prime boasts 12 aperture blades for attractive background blur					·				·	45	58	70.1	58.8	434
50mm f/1.2 Nokton SE	£849		SE version does without switchable clicked/clickless aperture mechanism					·				·	45	58	66.5	58.5	383
50mm f/2 Apo-Lanthar	£869		Fully manual lens with apochromatic optics designed to completely eliminate colour fringing					·	·			·	45	49	62.6	61.3	354
65mm f/2 Macro Apo-Lanthar	£749		High-quality apochromatic macro lens designed for Sony mirrorless offers half life-size reproduction					·	·			·	31	67	78	91.3	625
75mm f/1.5 Nokton Aspherical	£849		Short telephoto, manual-focus portrait lens for Canon RF-mount mirrorless cameras			·						·	50	62	71.9	74	525
75mm f/1.8 Portrait Heliar	£899		Unusual short-telephoto portrait lens with spherical aberration control to manipulate out-of-focus blur					·				·	70	62	70	88	515
110mm f/2.5 Macro Apo-Lanthar	£899		Manual-focus macro lens with 1:1 magnification and premium apochromatic optics					·				·	35	58	78.4	99.7	771
ZEISS MIRRORLESS																	
Touit 12mm f/2.8 Distagon T*	£959	5★	Designed specifically for Sony NEX and Fujifilm X-series CSC cameras. Very impressive performance					·		·			18	67	82	68	270
Touit 32mm f/1.8 Planar T*	£700	4.5★	Optimised for use with APS-C format sensors, a fast standard lens for Fujifilm X-series cameras					·		·			23	52	72	76	200
Touit 50mm f/2.8 Planar T*	£589		Macro 1:1 lens for extreme close-ups, as well as shooting portraits or panoramas as a light tele-lens					·		·			15	52	75	91	290
Batis 18mm f/2.8	£990		The Batis range is for mirrorless full-frame system cameras from Sony					·				·	25	77	78	95	330
Loxia 21mm f/2	£1230		Compact manual-focus wideangle prime purpose-designed for Sony Alpha 7-series cameras					·				·	25	52	62	72	394
Batis 25mm f/2	£980	5★	A wideangle lens for Sony full-frame users offering unrivalled quality					·				·	20	67	81	92	355
Loxia 25mm f/2.4	£1190	5★	Gorgeous but ever-so-pricey compact manual focus prime, with absolutely stunning optics					·				·	25	52	62	69.5	375
Loxia 35mm f/2	£1015		Small wideangle manual-focus prime intended for Sony Alpha 7 users					·				·	30	52	62	59	340
Batis 40mm f/2 CF	£1130	5★	Bridges the gap between Batis 25mm and 85mm lenses and features close-focusing ability					·				·	24	67	91	93	361
Loxia 50mm f/2	£740		Manual-focus standard prime with premium optics and E mount for Sony Alpha 7 users					·				·	45	52	62	59	320
Otus ML 50mm f/1.4	£2100		Premium manual-focus large aperture standard prime for Canon, Nikon and Sony users			·		·	·			·	50	67	77	100	677
Batis 85mm f/1.8	£909	5★	A high-quality medium prime for wedding and portrait shooters, developed for Sony's Alpha 7 series	·				·				·	80	67	78	105	475
Loxia 85mm f/2.4	£1199		A compact, manual-focus, short telephoto lens for the mirrorless Sony Alpha series					·				·	80	52	62.5	108	594
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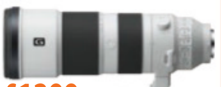

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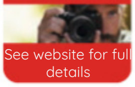

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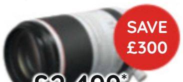

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Final Analysis

Paul Hill considers...

Kebab Paper, Leeds 2002, by Adam O'Meara

It's obvious that if your parents have a fish and chip shop you understand fast food and all that goes with takeaways and the less pleasing results of eating on the hoof – greasy rubbish.

So, when Adam O'Meara did a master's degree in photography at De Montfort University, Leicester, many years later, he decided to revisit that world for a course module and make litter his subject matter.

But how can you go beyond the unpleasantness of subject matter and make a 'beautiful' photograph? Aestheticising the grim and unsavoury is not new to creative photographers, but it can be challenging.

In this case, Adam put discarded papers smeared with grease and tomato sauce onto a lightbox and produced a series of 'alternative' still-lifes. By using 'rubbish' instead of normal still-life subject matter, he redirects our aesthetic antennae to make us aware that the conventional hierarchy of acceptable subjects can be undermined as 'beauty' lies only in the photograph, not in the subject matter.

I used this image to make that point in *Approaching Photography* (Routledge).

Objects do not have 'beauty' in the sense of possessing a commodity called beauty. We impose the word 'beauty' on things, and what makes it confusing is that there is no clear consensus on what beauty is. Maybe we feel a sense of harmony, a soothing sensation or a gut feeling when we contemplate what are for us 'beautiful' things.

In 'real' life we almost certainly do not find rubbish beautiful, but the transformational process of photography can subvert that, despite the resistance of many convinced that there is this stereotypical hierarchy of photographic subject matter.

For example, landscape photographs must be seductive vistas and babies shouldn't have puke on their shiny faces.

Beauty is a thing one must feel inwardly. One cannot assume that what you think of as beautiful is going to be appreciated as beautiful by anybody else. One should be wary of people who try and brainwash you into accepting their definition of beauty as the only valid one. As it is often said: it is in the eye of the beholder.

Landscape photographs that promote the picturesque may be pleasant and soothing, but they mostly confirm an idea of pastoral bliss, which may not be accurate.

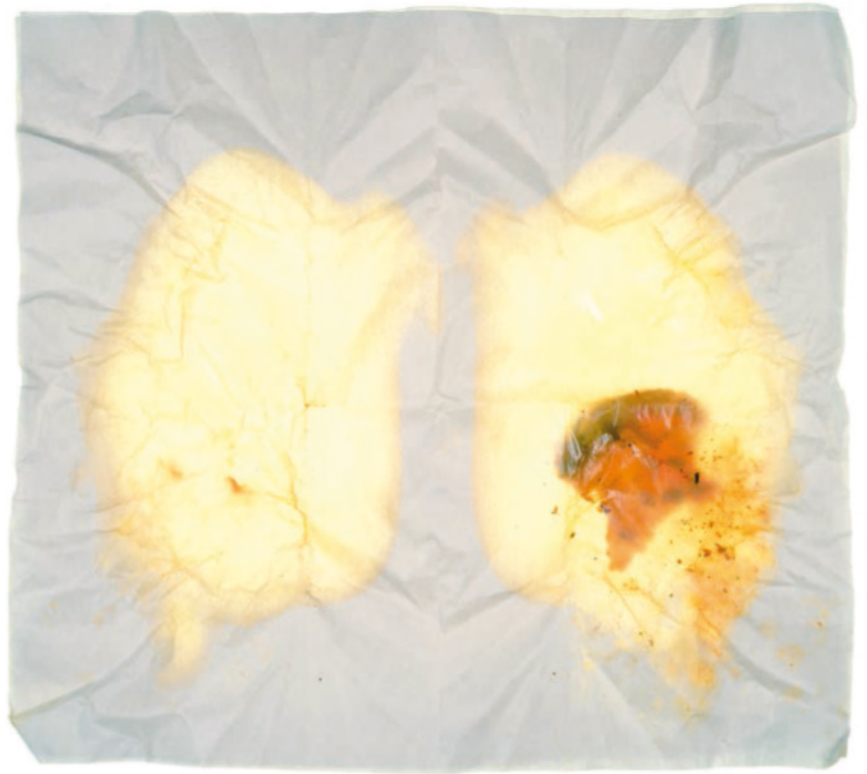
Is there a cement factory or an opencast mine lurking just out of frame beyond the leafy bower and the twinkling stream?

Adam was a photography lecturer for 20 years in the city of Lincoln, where he grew up, but he has now returned to his culinary roots.

'I was a burnt-out academic and had to change my life,' he explains, 'so retailing food was something I knew about. But I have some photographic ideas I am eager to pursue soon.'

At the site of the chip shop of his childhood he now sells farmhouse cheeses with his niece, and in addition runs a successful artisan bakery.

So now his creative energies are directed towards sesame sourdough and Shropshire blue. You can find out more at www.thecheesesociety.co.uk.



03.03.2002 Leeds

Among many achievements, Paul Hill has written two books on photography, was director of the Creative Photography course at Trent Polytechnic and has been exhibited numerous times. He was the first photographer to receive an MBE for services to photography and the first professor of photographic practice in a British university. **hillonphotography.co.uk**.

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